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THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 112 JANUARY 2008

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WEBSITE TUNE-UP

TOOLS FOR BUILDING A BETTER WEB PRESENCE

5 KEYS TO SAFE ONLINE SHOPPING

INTERNET RESOURCES FOR DJs

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ALL FIRED UP: DJS SHINE DURING SOCAL FIRES

EVOLVE



Denon's new DN-HD2500 represents the next step in DJ evolution.

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Spinning the Web around the DJ Biz

As Mike Ficher points out in his Crowdpleaser piece on web resources for entertainers (p. 36), the phrase "The Web has changed everything" has become somewhat of a cliché these days. Well, duh—of course it has. The advent of instant information sharing was bound to have a deep effect on our culture at large, and on the entertainment business in particular. In the DJ corner of that industry, the internet has transformed marketing, music-gathering, and even company management. A perfect example of this transformation is the growth of ProDJ.com and Mobile Beat's publisher, ProDJ Publishing. When MB started back in 1991, paper was still king when it came to sharing information. Just a few years later, in 1995, Ryan Burger helped begin the web transformation of the DJ profession when he started ProDJ.com, the first internet site dedicated primarily to mobile disc jockeys.

Since then, DJ websites have become an essential part of most DJs' marketing efforts, and a useful tool for making info available to clients. And now, with online management tools like DJ Intelligence and DJ Webmin, DJs can even utilize the Web to book gigs, help clients choose music, and generally run their businesses from anywhere with an internet connection. With so much happening on the Web, a Mobile Beat issue focusing on it has become a yearly necessity.



Inside this edition, you'll find an extensive section covering what's important to DJs who

are online. Jim Weisz helps you get your site up and running with a survey of website design tools (p. 24); Bill Smith talks about how to get the most out of online forums—a part of the internet that has exploded in popularity among DJs (p. 30); Ryan Burger covers safe online shopping (p. 32), while Evan Reitmeyer speaks from his own experience about how to deal with the dark side of being on the Web: website theft (p. 26). A variety of internet resources for DJs can be found in Mike Ficher's piece mentioned above, and also starting on page 40.

We have also included a number of articles that provide a counterpoint to the "Web-solves-everything" mentality that can sometimes grow out of a reliance on such a powerful tool. Todd Donald reminds us that sales leads generated online still need a direct human touch to be converted into actual sales (p. 34), while Mike Foxx simply questions the relative value of gear balanced against ability to perform.

Looking at the Web's effect from another angle, Jay Maxwell, Mark Johnson, Stu Chisholm, Larry Williams and Donny Brusca, all touch on the internet's wide-ranging effect on the music DJs play, from the ease of acquisition to the dilemma of having too much choice.

There's a lot more in this issue as well, covering exciting new technology from Pioneer, American Audio, Chauvet and Numark; the importance of having business plan; dealing with clients' preconceived notions; and...you get the idea. Go ahead now and refresh the page. **MB**

Dan Walsh, Editor in Chief

FROM THE BOARDS

What Was That About Mastering the Web?

Recently, contributor Todd Donald ("Sealed with a KISS," p. 34) posted a blunt question for DJs to ponder in the "Web Design & Success" forum at Start.ProDJ.com. He asked, "Do you wanna be a DJ or a webmaster?" It immediately generated a flurry of replies; it seems that with the powerful online tools at their disposal, many DJs have been thinking about the balance between time spent doing "regular" DJ things and building/maintaining websites. Todd helpfully summarized his perspective this way:

1) Get a professional website built that you can feel confident about clients seeing and which shows up well on search engines. There are lots of providers, I have several listed at my home page: <http://DJWebsiteDesigner.com> from well known providers like EZDJWebsites and DJIntelligence, to perhaps less known providers like homestead and GoDaddy. Or providers/consultants incl myself.

2) List at major DJ Directories. Don't waste time with free ads. Go for the Gold. There's a reason "why" these ads cost money and

you'll notice that the more successful DJs and Multi-Ops are taking advantage of this already.

3) Knowing that your web-based marketing is being handled, do effective things with your time, like build music lists, music programs, learn games and emcee tactics. Become a better sales person, or business manager. Nurture relationships with family, friends and colleagues. Read up on sound system use. Attend professional DJ seminars, conventions. Join and participate in local assemblies including local chapters of disc jockey orgs. How about spiritual life? Got church?

The great thing about online forums is that you can start with someone's ideas in a post and then bounce your own perspective off of those of everyone who replies. Here is one such exchange in the wake of Todd's informal poll:

I build my own websites because most web designers suck.

I see no advantage in dumping out

CONTINUED ON PAGE 81

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Web Helps DJs Fill Calendar in a New Way

An innovative new national website dedicated to adding more gigs to your DJ schedule is generating a lot of excitement with its unique way of hooking DJs up with clients who need entertainers.

Specializing in only "last minute" gigs (never more than 90 days away), www.djlastminute.com offers a free basic DJ Bio/Profile to any disc jockey who registers online. They will be debuting and answering questions at booth #522 at MBLV '08 with a special offer for all attendees who register before the launch of their full website and nationwide media advertising blitz.

The concept is simple: all DJs would love to fill their open dates with "last minute" gigs. Clients who need a DJ on such short notice usually have to hurry, hunt, haggle and hassle until they find a DJ who is open and fits their event. The idea is to make it easier for both parties—because clients provide all the gig details just once and the "last minute" network of DJs in that client's area are e-mailed the details and simply reply either "yes" or "no" to the gig by email.

The client finds a great DJ and the DJ books a "last minute" gig to fill an open date—truly win-win for everyone. Visit www.djlastminute.com to get more details or sign up for free.

Set a Course

The DJ Cruise for Mobile Entertainers just made history by sailing on its 9th cruise, making it the longest running cruise of its kind. The successful cruise also brought with it some changes.

In 2005, Alan and Debbie McKenzie, Cruise Directors of the West Coast Mobile Entertainers Cruise joined forces with Ryan Burger, owner of the DJ Cruise, as well as ProDJ Publishing, to create The DJ Cruise for Mobile Entertainers. After two years, Burger has decided to hand the reigns over completely to the McKenzies.

"In order to concentrate our efforts on our core business and to let Alan and Debbie really run with the event, ProDJ Publishing is stepping to the side. We will continue to be advising the DJ Cruise, helping to promote the event and be a signature sponsor of the event. Look for ProDJ Publishing staff on every DJ Cruise, and we hope to see you there," says Ryan Burger



The organizers have announced the Cruise's next destination, or rather, destinations. They conducted a survey of DJs to determine where they want to go. (See link at the Start.ProDJ.com forums.) Finding that some want a longer cruise while others like it short; some like the beginning of the year to travel and others the end; and knowing that people live all over the United States; they decided to offer two cruises per year—one from each coast. Also, every year the Cruise will be alternating between a shorter format and a longer one.

The next cruises will be: a 5-day cruise, November 10-15, 2008 on the Carnival Elation from San Diego to Cabo San Lucas and Ensenada, Mexico; and a 7-day cruise on the Carnival Valor, January 11-18, 2009 from Miami to Nassau, St. Thomas, and St. Maarten.

Future cruises aim to welcome a wide variety of mobile entertainers, including KJs, impersonators, magicians, hypnotists, comedians, singers, dancers and others. Seminars and workshops

will be greatly enhanced (especially on the 7-day cruise) with fresh content and lively speakers as well as more fun things to do while onboard. Family and friends are welcome, as always, with a host of activities, and also a new pricing structure: No longer will spouses who do NOT wish to attend seminars have to pay the same prices. Instead, a 3-tiered pricing schedule is going into effect. One price is for the "Cruise Only," which everyone pays. Then cruisers may add on either the "Party Package"

which will allow entry to any and all DJ Cruise Only parties and events; or the "All Inclusive Package," which include the Party Package and access to all the seminars and workshops.

The DJ Cruise will also be offering a new way to pay called "Save and Sail" allowing monthly payments towards the cost of the cruise (with no additional fees) as an alternative to inconvenient large installments. At less than \$100 a day for room, food, entertainment, seminars, the Cruise provides an extremely affordable educational and

recreational opportunity for mobile entertainers of all stripes. Find out more directly from the organizers at the Mobile Beat Show in February, or call Debbie McKenzie directly at (877) 815-9150. **MB**



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Flash! Card-Carrying DJ Gear Breaks Size Barrier

American Audio's new SD card player and mixer put a new stamp on DJ mobility

Imagine carrying your music library around on a card the size of a postage stamp! Now DJs can put all their digital music on an SD card—measuring a miniscule 1" x 1-1/4"—and mix and manipulate tracks just as they would songs on a CD or MP3 disc. American Audio has introduced two revolutionary pro audio units designed specifically for use with SD cards: the **SDJ-1 Dual SD player**; and the **Q-SD**, a 19" 4-channel mixer combined with an SD player. Both units have built-in SD slots that allow them to read MP3 files directly from SD cards without any external drives, additional software, computers or separate MP3 players required.

Call the Media

An SD (Secure Digital) card is a highly compact, flash digital storage media that's available with memory capacities up to 4GB and more. To put it another way, you can fit as many as 150 - 1,000 MP3 tracks (128 kbps) on a little square you can hold between your thumb and forefinger. What's more, SD cards are very inexpensive and they're widely available. By making it as simple to use SD cards as you would any disc, American Audio's new SDJ-1 and Q-SD player and mixer units give DJs the ultimate level of mobility.

"What DJ wouldn't love the ease of carrying around his or her music on an SD card?" said Tom Freret, national sales manager for American Audio. "Until now, most of the existing players' hard drives had compatibility issues. Other alternatives for using MP3 files directly require you to hook up a bulky and expensive laptop or an easily-stolen portable iPod® to your player. Aside



from the hassle of an extra component, there were often connectivity problems when you added external hardware."

The SDJ-1 and Q-SD, on the other hand, were designed from the ground up to read digital music files directly from SD cards, without any additional hardware or software. "We took a look at what people were doing and came up with an easy-to-use solution for playing and mixing tracks from SD cards that was very native to what DJs already do," said Freret. "The whole idea is that DJs don't have to learn anything different from what they're accustomed to doing—just put the SD card into the unit and proceed as you would with a traditional CD or MP3 disc."

Family Resemblance

The two new SD-compatible units even look like existing American Audio products. The SDJ-1 has a faceplate similar to AA's PRO series players, and the Q-SD resembles the company's Q-Series mixers, making for a smooth and easy transition to SD. About the only difference is that both units have built-in slots for SD cards - two SD slots on the SDJ-1 and one slot on the Q-SD - each of which is capable of handling SD cards up to 4GB capacity. (Note: The units do not accept SDHC [Secure Digital High Capacity] cards.)

Both units come equipped with a full range of must-have features for pros, including Tempo Lock, Seamless Loop, Auto BPM Counter, and Fader Q Start when used with compatible American Audio products (the SDJ-1 can be used with American Audio's Q-Series mixers). Like the company's MP3 disc players, they have advanced cueing with track search by frame. Additionally, you can search the SD card for the next song while the current one is playing.

On the SDJ-1 dual player, music from either SD can be played on either side. The SDJ-1 is ultra

fast with no boot up time, and because there are no moving parts there's nothing to break down, which makes it super reliable. It features Pitch Bend, Pitch Control (+/-4%, +/-8% or +/-16%), and dual RCA outputs.

The Q-SD combo mixer/player has 2 Phono, 4 Line, 4 Aux & 2 Mic inputs, with the capability to assign SD to any of the 4 channels. Among its features are: gain, treble, mid and bass control for each channel (-30dB rotary kills); master output trim control; zone output control; cue mixing, cue level and master level control; balanced XLR outputs; DJ microphone with volume, treble, bass and talkover control; and pitch bend (+/-4%, +/-8%, +/-16%, +/-60%).

For a limited time, with each purchase of an SDJ-1 or Q-SD unit, American Audio is including a 1GB SD card, plus a USB SD card reader that you plug into your computer to transfer files onto the SD card. "This way, consumers get a complete package right out of the box that includes everything they need to take their tunes, drops and loops from their computer to their gig," said Freret. "They don't have to go out and buy anything else. Plus, the great thing about SD cards is that you can get them almost anywhere that blank CDs are sold." Using the USB card reader, files can be easily transferred from the computer to the SD card with a few clicks, without requiring any software programs.

The SDJ-1 dual SD player measures 19"L x 3.46"W x 4.25"H, and weighs 3.96 lbs. The MSRP of the SDJ-1 is \$349.95 (includes 1GB SD card and USB SD card reader for limited time). The Q-SD combo mixer/SD player measures 19"L x 7"W x 4.31"H, and weighs 8.5 lbs. The MSRP of the Q-SD is \$599.95 (includes 1GB SD card and USB SD card reader for limited time). For more information, contact American Audio at 800-322-6337 or visit www.americanaudio.us. **MB**

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SPECIAL REPORT



MEP-7000

Pioneer Syncs Progress and Tradition in Two New Performance Machines

Pioneer Electronics (USA) Inc. Professional Sound and Visual Division, a leader in pro DJ products and the innovator of the CDJ-1000 turntable, has unveiled the latest addition to its family of DJ compact disc players, the **MEP-7000 Professional Multi-Entertainment Player** and the **SEP-C1 Professional Software Entertainment Controller**.

The MEP-7000 is a system product composed of a control unit, drive unit (CD/USB playable) plus Pioneer's DJ software, DJS. SEP-C1 is a system product composed of a control unit and the DJS software.

The MEP-7000 is a compact, easy-to-transport Professional Multi-Entertainment Player inheriting the basic functions and operability of the popular Pioneer CDJ series. In addition to playback of conventional music from CD/CD-ROM/DVD-ROM discs, the MEP-7000 enable users to play MP3/AAC files stored in various memory media formats. The dual-player design makes it easy to integrate into an existing mobile DJ setup.

The SEP-C1 Professional Software Entertainment Controller is a dual MP3 music controller which allows the user to manage and control playback of audio files stored on a PC. It emulates the full-scale DJ performance of the CDJ series operability without the need of a mouse or keyboard.

MEP-7000 Features

Flexible Audio Format Playback: As well as playback of traditional audio compact discs, the MEP-7000 supports music files (MP3/AAC/WAV/AIFF) stored in USB memory devices, hard disc drives and on CD-R/RWs and DVD-R/RWs, allowing for easy playback of existing music libraries and new digital downloads.

4.3-Inch Color LCD & Intelligent Graphical User Interface - Along with a rotary selector, these enable rapid track search through large collections of digital audio files. A play list function also speeds the track selection process for recalling frequently played songs.

Software Control - The MEP-7000 includes Pioneer's DJS all-in-one DJ software application for playback from a Windows-based PC. When the system is connected to DJS, no mouse or keyboard is required for navigation and performance. The MEP-7000 also supports control of other software, such as SERATO Scratch LIVE, without the need of the control discs. It can also act as a full MIDI controller for any MIDI-compatible PC application.

"Effective" Jogging - In addition to traditional scratching, the MEP-7000 also features two patterns of Scratch Jog Effects: BUBBLE, simulating a "flare"-type scratch performed on a turntable; and TRANS, a transform-effect that rhythmically cuts the audio. Three patterns of Digital Jog Break effects freely control the audio effects according to the rotation of the jog dial: JET, ROLL and WAH.

Auto Mix Function - This mixes playback of the tracks registered on the play list in four modes such as ECHO or ZIP. Audio is seamlessly beat matched and mixed on the fly.

Area-Color Organic Electroluminescence (OEL) Displays - According to Pioneer, this is a first in the industry, with two OEL displays providing outstanding visibility for the pitch, playback time and position information. Together with its main 4.3-inch color LCD, the OEL display ensures smooth DJ play regardless of lighting conditions.

Other Functions - **Karaoke Mode:** Full support for CD+G playback for karaoke performance; **Library Function:** Allows selection of tracks from various categories like genre, artist, etc.; **Tempo Control Range:** The user can choose among four pitch ranges available for the tempo slider: $\pm 6\%$, $\pm 10\%$, $\pm 16\%$, and WIDE (WIDE mode not available on MP3/AAC/WAV/AIFF files); **Pitch Bend Button;**

Seamless Loop: Can be set from as small as one frame up to an entire CD's length; **Hot Loop:** Restarts the loop seamlessly from its entry without interruption of the music; **Memory Cue/Loop:** Allows the user to store any CUE/LOOP point to the player's internal memory; **Auto BPM Counter:** Measures and digitally displays a track's tempo; **Digital Output;** **Monitor Out Terminal:** Provides a composite video output for karaoke display or larger view of the main display; **Keyboard Support:** Users can select tracks rapidly by using an external USB keyboard (sold separately); **Legato Link Conversion:** Reproduces richer and more natural sound by up-sampling the audio information lost in CD format; **Vibration Proof Construction:** Shock-proof memory, plus the same floating mechanism used in Pioneer's mobile entertainment audio components to prevent skipping and resist vibration; **Rack-Mount Ready.**

SEP-C1 Features:

With the MEP unit, the SEP-C1 shares the following: Software Control (of Pioneer's DJS as well as other software such as SERATO Scratch LIVE; also acts as MIDI controller); 4.3-Inch Color LCD & Intelligent Graphical User Interface with Rotary Selector; Auto Mix Function; Area-Color Organic Electroluminescence (OEL) displays.

Other Functions - Tempo Control Range; Pitch Bend Button; Seamless Loop; Hot Loop; Auto BPM Counter; Rack-Mount Ready.

DJS Effects - Eight effects within Pioneer DJS (Delay, Echo, Auto Pan, Auto Trance, Auto Filter, Flanger, Reverb and Pitch Shifter) add versatility to mixing performances. The effects can be synchronized with the music tempo (BPM) at the click of a button.

The MEP-7000 and SEP-C1 will be available in June with a manufacturer suggested retail price of \$2,299 and \$1,199, respectively.

www.pioneerprodj.com **MB**

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MORE TOWN THAN COUNTRY

By Anthony B. Barthel

2008 Chrysler Minivan is one fancy ride

It's almost silly to write an article about the Chrysler Town & Country for a DJ magazine because so many DJs either own one, have owned one or have shopped one. As a DJ rig, the Chrysler Town & Country and Dodge Grand Caravan are exceptional ways of getting gear and crew to and from any performance; but the new Town & Country is more than that.

What's Hot

My first reaction as I drove the Town & Country was how incredibly well everything worked. The engine offered strong performance; the six-speed automatic transmission was a very willing accomplice; the driving position was first-rate; and almost all the controls were just right. There are other pricier vehicles that aren't nearly this pleasant to drive.

Up front, the tested model sported large leather-and-suede surfaced seats that were shaped just right and were also heated. Ingress and egress were excellent, due to the Chrysler's ride height, which is ideal for getting in and out.

As nice as the front seats were for the driver and passenger, the second-row seats were top-notch as well. They were equipped with seat heaters, reclining seat backs and there were even



two video screens fed by a Sirius satellite video system. Yes, second and third row passengers could watch video as the van rolled along. The audio for that video could be directed through wireless headphones, so the rug rats could watch the Rug Rats and I could listen to Jimmy Buffett or whatever else I wanted.

An Amazingly Mobile Idea

The entertainment system sported a 40-gig hard drive where you could store music, videos and photographs. This gave me an idea of how to use this vehicle to close more sales.

Imagine you could have video files of sales spiels or job performances loaded up onboard, and you were able to meet with prospective clients anywhere. Invite them into your "mobile office" and show them the videos, thereby closing the sale. I've seen stationary offices that weren't nearly as nice. With the Swivel 'N Go seating you can even turn the center two seats to face the third-row seat so you can conduct meetings. Pop in the table and there's your conference room. Anywhere. The A/C adaptor would allow you to plug in a laptop or a printer, so you could print a contract and literally ink the deal right there. It would be the ultimate in mobility: Book the jobs in the van, then take the van home and load it!

The Ultimate DJ Road Machine?

Speaking of loading up, the Swivel 'N Go seats also fold under the floor, so there's no worrying about where to stow the seats. Just fold 'em un-

der the floor and you have enough cargo space to carry a Prom Night Fantasy system. The 4.0 liter V6 has the muster to hustle the system around without a worry, and the new, somewhat boxier shape means more cargo space, too.

While DJs think they might be familiar with the Chrysler Town & Country or the Dodge Caravan, the improved drivability of these vehicles, combined with the optional Swivel 'N Go seating might just make them the most useful vehicle ever designed specifically for mobile DJs.

MB

Join Anthony Barthel on the Curbside for car show schedules, automotive discussions, a photo gallery and more at www.curbside.tv.

Track the Facts

Base Price: \$35,670

Price As Tested: \$39,190

Major Options: Dual DVD Entertainment System, \$2020; Swivel 'N Go seating with second-row table, \$495; UConnect hands-free, \$275

Engine: 4.0 Liter V6

Transmission: Six-Speed Automatic

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Expectations How Low Can You Go?

Sunday, August 5, 2007 (The day after a formal affair), Sherman Oaks, CA

Dear Diary,

People are ignorant.

There. I got it off my chest. Now let me explain the basis for my assertion. First, let me point out that I have not come to this conclusion recently. No. I've steadily built up that opinion based on years of interaction with people who reaffirm that I'm correct on a daily basis—at least once daily.

I'd be surprised if most of you don't agree. And, if you don't, you may be one of those people who are proving the rest of us correct.

My most recent run-in with one of these apparently clueless people took place at a black tie affair in Sherman Oaks, California, attended by mostly doctors and lawyers. With the years of schooling required to enter either of these two professions, you'd think they'd be intellectually powerful people, but it seemed like none of these attendees signed up for the "Common Sense: 101" elective in college or graduate school.

Stupidity consumed most of the guests I encountered like pimple cream at a Sweet 16. It was like a plague. I did all I could to escape without becoming infected by the disease, which seemed to have no cure since most of the doctors in attendance appeared to be suffering from a pretty severe case in advanced stages.

After chugging down two Captain Morgan and Diet Coke's (telling myself that it was an effective antidote), I proceeded to my spacious DJ area where I noticed a substantial flaw. It was not roped off.

I'd have to deal with drunk guests' requests:

"Do you have something I can dance to?"

"Do you have anything else but this?"

"[Insert any stupid question here.]"

Arrrrggghhhh!!!!

Throughout my years, I've stumbled upon a tactic that served me well on this evening. There are advantages to going into an event or situation with low expectations. The main benefit is that it will be hard to become disappointed.

For example, go into a dingy small diner with the thought that you're going to get something that will qualify as an acceptable meal. If you happen to receive an average burger, it will metamorphasize into a great hamburger.

I walked into this gig expecting utter stupidity, and I was not disappointed. But, since I expected it, it was tolerable.

Until the end.

As I went to collect the remainder of the balance, I was finally provided with the act that served to prove the first sentence of this diary entry true. Dr. Vedereaux (the host of the affair) handed me the balance in cash (which helped relieve the annoyance factor) and asked, "Is this all you do?"

I thought to myself How could he possibly ask that?

How rude.

The man just handed me a balance of nearly two thousand dollars (not including the deposit) for four hours work. I was guessing that I averaged more per hour than him that day—and with less expenses too.

It took tremendous self restraint not to say, "Yes. This is all I do. Why? Do you have two jobs?"

Why do people have the nerve to ask DJs a question like this? Next time you go for a teeth cleaning, pick up one of your dentist's tools and ask, "Hey Doc, is this all you do?"

Well, I guess I could have said that I was a published author with a regular column in the industry's influential and affluent Mobile Beat Magazine, but I didn't want to brag. Plus, he probably wouldn't have understood.

People are ignorant. **MB**

If you have a particular incident or story you'd like to share that involves people treating differently or strangely as a DJ, e-mail it to me at raymardo@raymardo.com with "Diary of a Mad DJ" in the subject.

Raymond A. Mardo III (Raymardo) is an award-winning DJ and author of *Making Money as a Mobile Entertainer*. The book was featured in *Entrepreneur* magazine (among others), which listed his LGR Entertainment in their top 500 businesses nationally. Under the name Natural Attraction he released "Get Stupid" on Radikal/Popular Records in 15 countries. He now spends his time running online ventures, in film production, and writing.

A Different Spin by Jason Nocera




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FROM THE SEARCH FOR SPINNING PLATTERS TO INSTANT MATTER IN HAND

By Jay Maxwell

Web search and purchase options have given DJs a longer musical reach

It's rare these days to find someone without a phone either attached to his belt or handily tucked away inside her purse. My wife will sometimes phone me even when we are in the same store to see if I am still in the music section or if I have finished my portion of the shopping list. Why they can't put the dairy section closer to the entertainment department is a universal question that has never been clearly answered for me. If ever there is a store that has milk just one aisle from music, I'll be a fan of that store forever.

Growing up on a farm in rural Southwest Georgia (where milk was just on the other side of the fence), I recall being taught how to use the telephone. First, we were on a "party line," which meant that ten other homes were on the same

line that we were on. In order to use the phone, you first had to pick up the phone to make sure that no one else was on the line. If someone was already talking you had to wait to use the phone. Of course you could also either listen to their conversation (the original electronic grapevine) or join in if you wanted. There was many a time I recall hearing my mother tell someone to "put the phone down," or "we'll be through in just a few minutes and then you can use the phone." When a family finally was able to afford a private line, you could consider yourself part of the snooty crowd. The same year that we put a man on the moon, my family finally upgraded to a private line. We still talked to the same people, but waiting to use the phone had become a thing of the past. To call Johnny or Steve, I no longer had to listen first to see who else might be on the line, now I could just instantly let my fingers spin through the rotary dial. I realized then that more progress meant less waiting.

Musical Treasure Hunting

During my career as a mobile DJ, one of the rewarding accomplishments has been to find all the songs requested ahead of time by a client for her event. Typically we already had the vast majority of songs, but often there were a few that we had to track down. From an early age, I've enjoyed the thrill of hunting for a rare item. The farm that my family owned was also a site with a plethora of American Indian artifacts including arrowheads. It was a lifelong pastime of my father to search for these treasures of the past, and a favorite memory of mine was when he would let me help him search the freshly plowed fields for these treasures from the past. As a DJ, the treasure became finding the musical gem requested by a client. Often the client would state that for several years he had been trying unsuccessfully to find the



My DJ had phoned me to say he had received another two pages of requests for the song...After immediately downloading the song via the internet, I returned to the event to satisfy 300 screaming dancers.

song, yet was expecting me (the DJ/music expert) to miraculously be able to locate the tune. For me it was often as time consuming as trying to find an ancient relic in the sand, but when the wait was rewarded with the requested song, there was an overwhelming sense of satisfaction.

Gathering Treasure with the 'Net

Just a few years ago, the search for specific music was made much easier and quicker with the internet. When the opportunity was first offered through the Web to download music, I didn't jump on board. The reason for my hesitancy was my doubts about the legality and ethicality of getting music for free. My personal conviction was that not rewarding those in the entertainment industry for their artistry was illegal and this was eventually verified by the courts. Shortly thereafter, the virtual stores began charging for their music making the online sale of music legal. This is when I began to get excited, because I realized that this made the music store—thus the selection of music—vastly larger than the traditional brick and mortar location. Once again, technological progress meant less waiting to find the desired gems.

There have been numerous times when internet music stores helped save the day for me. I like to call these stores my "online party line." In honor of this fact, this issue's music list has a sampling of some of the songs that we've purchased online—for a party.

At a recent youth event I was helping one of my DJs set up, and before I left we had a dozen requests for one song that we didn't have in the library, which had just begun receiving airplay on the radio. By the time I got home, the DJ had phoned me to say he had received another two pages of requests for this same song—"Crank That" by Soulja Boy, a song that was to become



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one of the top sellers of 2007. After immediately downloading the song via the internet, I returned to the event to satisfy 300 screaming adolescent dancers.

Another example of the Web making the impossible a reality happened for a wedding reception. We were helping a couple in planning the music for their wedding reception, and the bride's mother wanted to hear a song called "The Voyage" for their anniversary song. She had heard the song only once, and that was when they were in Ireland at a pub. After telling her that it shouldn't be any problem, it turned out to be a major challenge to discover. We finally located it using the Web, but several searches were needed before we finally located it.

What's the Good Word?

One of the past joys of collecting music was pulling out the album from its jacket and reading the lyrics on the inside cover as the record was spinning on the platter. Now that we are often getting our music instantly from the internet, the question of knowing whether or not the lyrics are appropriate must still be answered, but requires a little bit more effort. Even if the music is bought from a traditional store or is supplied through a service, it rarely comes with the lyrics to the songs. Once again the internet has become a valuable tool, a quick search usually supplying us with the lyrical content. If it is too objectionable for our audience we will know ahead of time not to play the song.

Digging the Deep Cuts

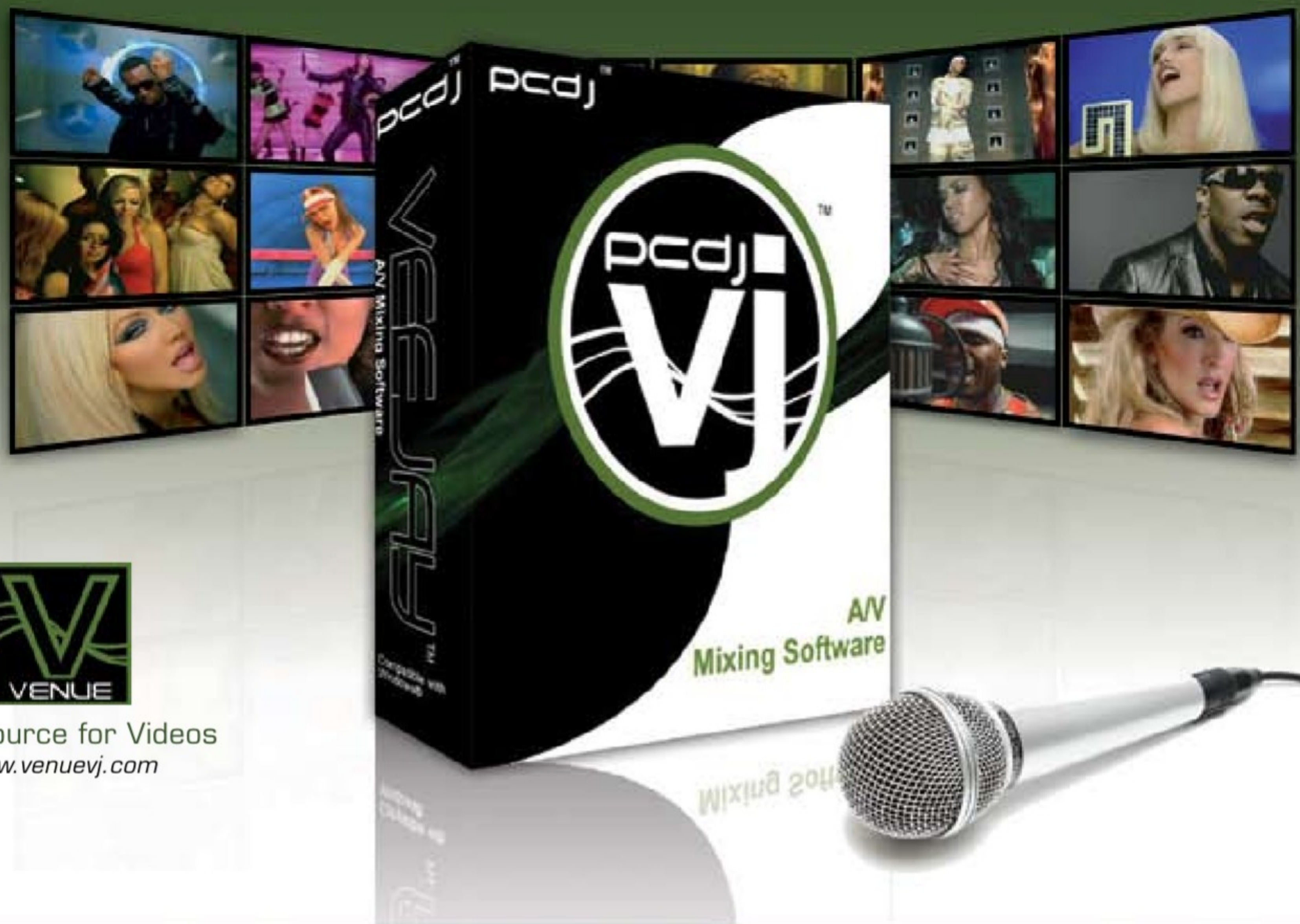
From the DJ's perspective the Web has made the finding of the necessary music much easier. Rather than having to walk the fields of the city to find an artifact, we now type in the song we want and instantly have the matter in hand. However, the Web has given everyone the accessibility to this immense array of music. Clients are now asking for music not played on traditional radio stations, but heard through the computer or satellite radio. The challenge to keep up with client's requests is what keeps this job interesting and exciting. Finding all the client's requests is like searching for arrowheads. Looking for requests locally in a store is like looking on the surface of the earth—you're bound to find some. Or you can instantly dig several feet into the ground—by searching the internet stores—and find most everything you need. As much as I enjoyed finding most client requests before the party by using the older method, it is much more satisfying to know that through the internet we are able to find ALL the songs a client wants, in less time, so we'll be ready when they shout, "Play Something We Can Dance To!" **MB**

Mobile Beat's resident musicologist since 1992 (issue #11 and every one since), Jay Maxell runs the multi-unit, multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Mathematics and Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, Play Something We Can Dance To.

Treasures Caught in the 'Net

	SONG TITLE	ARTIST
1	AIN'T LIFE GRAND	WIDESPREAD PANIC
2	ALWAYS BE YOUR BABY	NATALIE GRANT
3	APACHE	SUGARHILL GANG
4	BATTLE WITHOUT HONOR OR HUMANITY	TOMOYASU HOTEL
5	BOUNCING AROUND THE ROOM	PHISH
6	CANNED HEAT	JAMIROQUAI
7	CHICKEN NOODLE SOUP	WEBSTAR AND YOUNG B
8	CRANK THAT	SOULJA BOY
9	CUPID SHUFFLE	CUPID
10	DADDY	BEYONCE
11	GASOLINA	DADDY YANKEE
12	HEAVEN	MARY MARY
13	HEAVEN (CANDLELIGHT MIX)	DJ SAMMY & YANOU
14	HEY NOW	TOBY MAC
15	HOLES IN THE FLOOR OF HEAVEN	STEVE WARINER
16	HOME	MICHAEL BUBLE
17	I CAN'T STOP LOVING YOU	KEM
18	I FOUND MY EVERYTHING	MARY J BLIGE
19	I'LL ALWAYS LOVE MY MAMA	INTRUDERS
20	I'LL BE SEEING YOU	FRANK SINATRA
21	KERNKRAFT 400	ZOMBIE NATION
22	LIFE IS JUST A MATTER OF TIME	SOLOMON BURKE
23	LILI MARLENE (SUNG IN GERMAN)	MARLENE DIETRICH
24	LITTLE MISS MAGIC	JIMMY BUFFETT
25	LOOKING FOR YOU	KIRK FRANKLIN
26	LOVING YOU	PAOLO NUTINI
27	LUCKIEST	BEN FOLDS
28	MARDI GRAS MAMBO	METERS
29	MI AMOR BUENAS NOCHES	CELIA CRUZ
30	MORE I SEE YOU	NINA SIMONE
31	NOBODY'S PERFECT	HANNAH MONTANA
32	PARTY'S JUST BEGUN	CHEETAH GIRLS
33	PEANUT BUTTER JELLY TIME	CHIP-MAN & BUCKWHEAT BOYZ
34	PUSH IT TO THE LIMIT	CORBIN BLEU
35	S.O.S.	JONAS BROTHERS
36	SECOND LINE	STOP INC.
37	SEXBOMB (PEPPERMINT DISCO MIX)	TOM JONES
38	STARRY EYED SURPRISE	PAUL OAKENFOLD
39	STOP THE ROCK	APOLLO FOUR FORTY
40	SWEET ESCAPE (KONVICT REMIX)	GWEN STEFANI
41	THAT WAS A CRAZY GAME OF POKER	O.A.R.
42	THIS YEARS LOVE	DAVID GRAY
43	THREE FINE DAUGHTERS OF FARMER BROWN	EDDIE FROM OHIO
44	TWO 2 STEP	UNK
45	VOYAGE	CHRISTY MOORE
46	WALKING HER HOME	MARK SCHULTZ
47	WAY I ARE	TIMBALAND
48	WE ARE THE CHAMPIONS	CRAZY FROG
49	WE TRYING TO STAY ALIVE	WYCLEF JEAN
50	YOU SHOOK ME ALL NIGHT LONG	HAYSEED DIXIE

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GETTING ON THE WEB

BY JIM WEISZ



A QUICK SCROLL THROUGH THE OPTIONS FOR BUILDING AND MAINTAINING YOUR WEB PRESENCE

Just as DJs recommend that brides hire a DJ versus using an iPod for their wedding, it's in your best interest to hire a website designer to create a website for your business. However, there is now a wide variety of options you can use, either to launch your first website or improve on your current website quickly and easily, even if you don't know HTML or website design.

Getting Started

Unless you're a graphic designer, the first step will be determining where the design for your website will come from. You can hire a designer to create the design; use a template from within your website building software; or buy a template from somewhere online. Finally, you need to decide if you want to utilize a web-based editing tool or traditional website building and editing software.

If you decide to use traditional website editing software you'll need to either find a designer or choose to go with a template. If you're not familiar with website templates, they're simply the basic design or shell of the site. If you buy a template you can do all the editing yourself to customize it for your needs. Templates are good for advanced users who don't mind the possibility of another website having the same basic design as their website. If you're looking for DJ-specific website templates check out Disc Jockey Templates (www.discjockeytemplates.com). There are also probably thousands of other websites that sell templates. You can do a search on your preferred search engine for either "website templates" or something more specific like "wedding vendor website templates" to find something that suits your taste.

Traditional Website-Building/Editing Software

If you've chosen this route, you're either buying a template you'll be editing or you have a designer creating a site that you'll be maintaining. Your goal is to find software that's easy for you to use, so maintaining your website isn't a challenge. The following are some of the more popular choices:

Adobe Dreamweaver CS3 (\$389)

One of the most popular WYSIWYG (what you see is what you get) editors. I think there's a bit of a learning curve to Dreamweaver but most people who use it swear by it. If this is your first venture into working with websites, I would not recommend starting with Dreamweaver.

Adobe GoLive

While still available for purchase, Adobe isn't promoting this software as much as they promote Dreamweaver (they inherited Dreamweaver when they bought Macromedia a few years ago). The GoLive page on the Adobe site does offer an electronic download of the software but also recommends checking out Dreamweaver before buying GoLive. It is believed that there are no plans to release a new version of GoLive.

Microsoft FrontPage 2003

Despite FrontPage being discontinued I still mention it because it is a very easy to use WYSIWYG editor. I learned how to edit websites using FrontPage and it was easier to use other website software after knowing FrontPage first. This last version of FrontPage was by far the best version of the software. I checked the websites of several big-box stores to buy FrontPage but came up empty. I did find some smaller, lesser known software websites still selling it but be sure to exercise caution when buying from a site you've never heard of before. I personally still use FrontPage and know many other people who maintain their sites with this software.

Microsoft Expression Web Designer (\$229)

This is Microsoft's replacement for FrontPage. I personally haven't used it but I've read that it is pretty similar to FrontPage. If that's the case it's probably worth checking out. There is a demo version of it on the Microsoft website.

Notepad (free)

Most people reading this probably won't be able to build or maintain their site with Notepad (I know I can't!) but I wanted to mention it because it's the simplest form of creating and editing websites. Believe it or not, even with all the website building software out there, some people still prefer using a basic text editor like Notepad to edit their website. I wouldn't recommend this option unless you're an expert with HTML.

Yahoo! Sitebuilder (free, plus paid hosting)

This is somewhat of a hybrid between traditional and web-based. Sitebuilder is downloadable software that you run on your computer but it includes a lot of features similar to the web-based solutions (more on that below). The software includes 380+ templates to help you create your website. It features easy to use drag and drop capabilities, making it like the web-based tools. The Sitebuilder software is free but it is \$11.95 per month to have your website hosted with Yahoo, which is the only place you can have your website hosted if it's made with Sitebuilder.

Other options

There are probably hundreds of website/HTML editors available for purchase and even some available for free. (A great source for completely free software is <http://sourceforge.net>—a quick search for "WYSIWYG HTML editor" came up with over 6,000 results, with at least a percentage of

those being programs that would be useful to non-computer geeks.) Your best bet is always to download a demo before making a purchase.

Web-Based Solutions

Web-based options are probably the easiest to use and usually include free use of templates/designs, so you don't need a designer. You can also save some upfront costs by eliminating the need to buy software if you choose a web-based solution.

While web-based solutions are appealing they do have some negatives. Usually you can't move your web-based design from one host to another, so if you're unhappy with the host/company you're stuck unless you want to build a new website from scratch. Also, web-based solutions work in such a way that sometimes doesn't give you as much flexibility with the design and layout of your website as traditional software does. Finally, web-based solutions are completely stored on the website hosts servers. Since you always want to have a back-up of your website, find out if there's a way to back-up a copy on your computer in case there's ever a problem on their end.

Let's Build a Site!

If you don't have a website yet (living in the Stone Age, eh?) now you have no excuse to not have a website. The best advice I can give is don't make your sole decision on which route to go with your website just based on cost. If you know nothing about websites and don't plan to learn, hire a professional to design and maintain yours, or check out one of the web-based solutions.

I designed my first website and now look back and laugh at it. (If you want a good laugh too go to www.archive.org and type in www.discoverydjs.com to check out my site from back in 2000). Despite having website design and maintenance experience for 7+ years, I hired a designer to design my current website and I do all the maintenance. I also recently launched a new website using Website Tonight. Within a matter of hours I had a very nice looking website just for weddings.

When a potential client visits your website for the first time, it is a lot like meeting you for the first time; it becomes their first impression of your company. Would you show up to a consultation looking like you haven't bathed in a week? Probably not. So why would you let your website look like a mess? Take the same pride in your website as you do your appearance and performance and you'll be on your way to having a successful presence on the Internet. **MB**

Jim Weisz has been a DJ since 1999, working on-air and as sole performer for his company, Discovery DJs. A regular MB contributor, Jim has also spoken about websites at Mobile Beat and other national DJ conferences. He is a moderator at the ProDJ.com forums, and provides a regular online column on websites, "Weisz on the Web," at www.mobilebeat.com. Jim can be reached at jim@discoverydjs.com.

*All prices taken from NewEgg.com and are for Windows versions. Check with your preferred software retailer for their prices.

A FEW OF THE MORE POPULAR WEB-BASED SOLUTIONS

EZDJWebsites (ezdjwebsites.com)

Ranges in cost from \$99-\$199 a year, depending on how many pages you'd like for your website. The Bronze (\$99 a year for 5 pages) or the Gold (\$119 a year for 12 pages) would probably be sufficient for most DJ companies. You can choose from 12 different templates as well as a variety of pictures to use on your site.

A nice feature of EZDJWebsites is the ability to easily integrate DJ Intelligence tools. (DJ Intelligence, at www.djintelligence.com, provides modules you can seamlessly plug in, to add booking, scheduling, event planning and many more interactive features to your website.)

Sample site made with EZDJ Websites: www.jbsentertainment.com

Website Tonight (godaddy.com)

Features over 800 templates and 8000 pictures you can use to build your website. Prices range from \$4.99-\$12.99 a month (they do also offer discounted rates when paying yearly). Includes the ability to add a Flash (animated) intro, forums, RSS news feeds and more.

Sample site made with Website Tonight: www.hailmaryonline.com

Homestead (homestead.com)

Offers a free 30-day trial that includes website hosting, 5 web pages, site stats and more. Choose from over 2000 templates to help you create your site. They have 3 different packages from \$4.99 to \$49.99 a month. The \$4.99 option would work for some DJ companies who want a very simple web presence. The \$19.99 is probably what most DJ companies would want. They also have an option where you can have a website designed for you and then you can maintain it with their online tools; this way you're not just using a template.

Sample site made with Homestead: www.nzadventureco.com

As you can see, you can make a very nice looking website with web-based tools but while they are easier to use than traditional software (in most cases), still takes a fair amount of work on your end to make the site look clean and professional.



OUT OF SITE ...OUT OF MINE?!

BY EVAN REITMEYER



THE DARK SIDE OF BEING ONLINE: WEB SITE THEFT

Virtually every business owner in the 21st century knows the importance of a Web site. The best sites are informative in content, attractive in design, and interesting in presentation. They also require a lot of effort. That said, what do you do when the Web site you've worked so hard on is stolen by your competitors?

That's a question I faced recently, when I stumbled upon literally dozens of instances of my Web site's copy, images and design having been duplicated by other companies. Most of us periodically "google" ourselves to see what information is floating around about our businesses. A routine search like this initially revealed that another DJ company across the country had copied, word-for-word, the text from nearly all of the pages on my Web site: my index page, my company history, my frequently asked questions, even my client testimonials. Interestingly, the company that did this failed to change several instances in the text where my company, MyDeejay.com, was mentioned by name. So, the Web site visitors of "XYZ Entertainment" (name changed, obviously) were treated to an in-depth explanation of MyDeejay.

com's insurance, equipment and performance style.

After discovering this, I then started searching for key phrases from my Web site, phrases I had carefully crafted to represent my business. Within a few minutes of searching, I'd found about 12 companies who'd also stolen my text, and in some cases, the protected images that my photographer associates had provided me, and the layout of my site. These same companies had not only used my text on their own Web sites, but had also reposted it on various Internet directories and classified sites. One had even reformatting it into a published article, complete with the other DJ's byline. All in all, there were nearly a hundred instances of my content, word-for-word, plagiarized online.



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Reading Your Rights

A lot of people, particularly those who don't place a high priority on their own Web sites, don't see the big deal with someone "borrowing" from your site. Others believe that copying others is fine as long as you "give credit" to the person that wrote the text. However, it is a much bigger issue than many realize, both in terms of legality and in the effect on your business.

Because copyright law is often misunderstood, I'll try to cover the basics here (however, you should obviously consult a lawyer for more in-depth information). When a creative work—poem, essay, story, audio recording, musical composition, painting, etc.—is copyrighted, its originator claims the right to control how it is used. A work is not an idea or concept; it is the actual words, notes or strokes that comprise the work. One good example is the character Mickey Mouse: the design of the character is protected by copyright. That means it cannot be reproduced or used without permission, and derivative works (close copies or very similar designs) may not be created. However, that does not mean that no other cartoon mouse may exist; the copyright only applies to the work known as Mickey Mouse. Anyone is free to create a cartoon mouse as long as it differs from Mickey Mouse sufficiently enough that it would not be deemed to be an imitation of the original.

So, how does the creator of a work copyright it? Many people believe, falsely, that a copyright must be registered with the United States Copyright Office in order to be legal. This is not true. A work is copyrighted the moment that it is recorded in tangible form—meaning that it is documented in some physical medium. The owner of the work does not even need to announce the copyright for it to be in effect. Also, since 1989, it is not necessary to include the symbol for the copyright (the letter C in a circle, ©) on a document in order for it to be legally protected. There are, however, many reasons that you should include the symbol and the year (or years) the text was created on your Web site, the most important being that you may only be entitled to reduced damages in an infringement suit if they are not included. Registering the work with the copyright office gives the owner the added ability to sue for statutory damages as well as "real" damages (such as loss of income). Those damages can be very substantial; willful infringement penalties can be up to \$150,000 per work.

The Damage Done

Simply put, the unauthorized reproduction of your Web site text is illegal. It's intellectual property theft, and companies or individuals who steal from you in this way may suffer very real repercussions. They may face sanctions from their Internet service providers, including the shut-down of their Web site, but more significantly, they may be liable to you for compensatory damages. The reason for this is that intellectual property theft truly does harm your business.

The potential damage to your company is twofold. First, it undermines your efforts at Internet marketing, something every business needs to be focusing on these days. Search en-

The purpose of the cease-and-desist letter is to notify the offending company or individual that you claim the copyright to your work, to demand that the infringement of your copyright be ceased immediately

gines penalize sites that contain content that is duplicated elsewhere on the Web, and they don't always give bonus credit to the site who originated the material. By receiving lower scores from search engines, you then receive lower rankings among your prospective clients' search results. We all know that if a potential client can't find you, they can't hire you.

Second, your company's image could very well be tarnished when your content and images appear on other sites. We're all trying to grow our business and to attract marketing and media opportunities. When your site is mirrored by another DJ, a media source or other entity won't necessarily know who wrote that impressive text and could assume it's the other company. Or, they could perceive both companies as shady, and therefore pass you up for a great opportunity.

Action Steps

That said, there are steps you can take to address the problem of being plagiarized by other companies. Step one, as I described earlier, is to determine if it's affecting you. You can enter phrases from your Web site into any search engine (surrounded by quotation marks), or use a free site like Copyscape (www.copyscape.com) to track instances of duplicated content. If you find that your site has been copied, the next step is to

determine the identity of the offending company. Most sites post the business owner's name and contact information. You'll want to document this, as well as everything else you can. Save screen captures of each page that contains stolen material, with the URL. You may want to check for Google cached versions of the site, or check <http://web.archive.org>, whose Internet "Wayback Machine" includes a cache of most Web sites' pages dating back to their earliest publication. This information will give you clues as to when your material was stolen, and you can compare this against your own records as evidence of whose site originated the material in question.

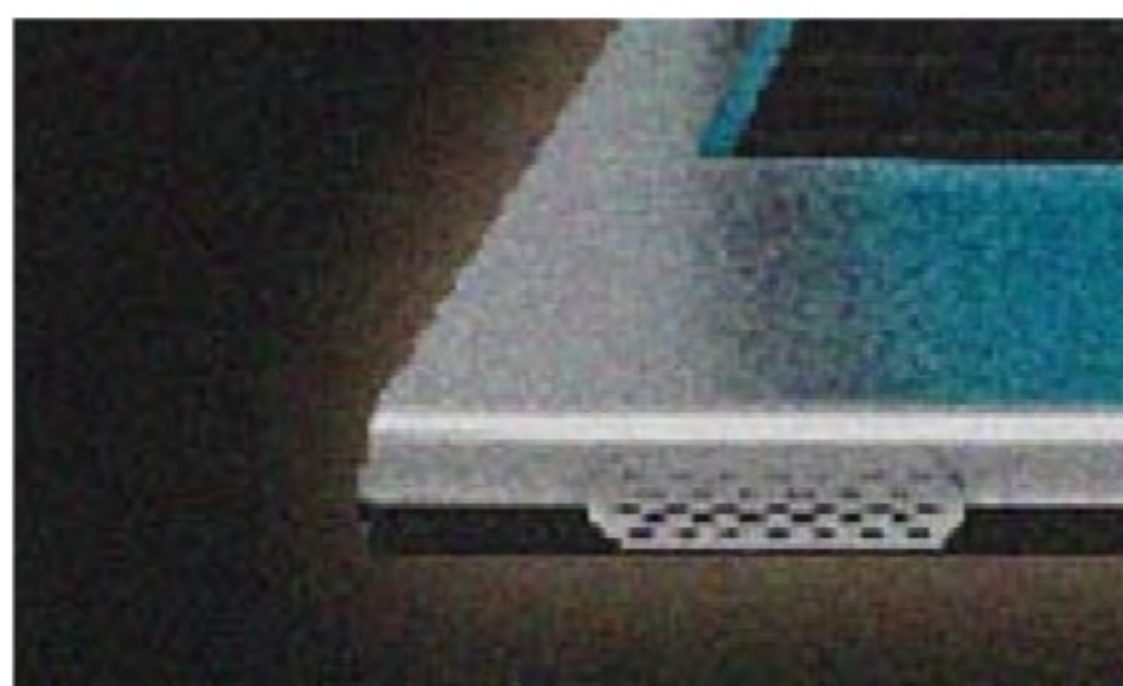
Once you've documented all that you can, the next step is to contact the companies directly. I suggest starting with an email that is civilly worded, but firm. You'll want to provide the URLs of their pages that contain your material, advise them that your material is copyrighted and their reproduction is a violation of that copyright, and provide a date by which the material should be removed from their site. (Be prepared to hear every excuse in the book, but companies who steal Web site content most often blame a "phantom" web designer whose contact information they no longer have.)

If the company owner does not respond to you, or fails to remove your material by the specified date, the next step is to send a cease-and-desist letter. This should be sent via certified mail with signature required. The purpose of the cease-and-desist letter is to notify the offending company or individual that you claim the copyright to your work, to demand that the infringement of your copyright be ceased immediately, and to outline the consequences of failing to comply with the terms of the letter. These consequences would likely include legal action. As with the email you sent previously, you should indicate a deadline for compliance.

Your final step, if your efforts toward resolution have been unsuccessful, is to exercise your rights under the law. You can file a complaint with all the major search engines and the business' web hosting company under the Digital Millennium Copyright Act of 1998 (DMCA), which can effectively shut down their Web site or make it inaccessible via search engines. You can also, of course, file a lawsuit and seek monetary compensation. I strongly suggest that you consult with an attorney—specifically, one who specializes in copyright law—to maximize the effectiveness of your case.

Remember, everything you create for your business belongs to you, and your Web site is no exception. Until every business owner in this industry markets themselves with integrity, it's your responsibility and your right to protect yourself from plagiarism and theft. **MB**

Evan Reitmeyer, president and founder of MyDeejay.com, has been performing wedding receptions for nine years. He is the president and founder of the Washington, DC area chapter of the ADJA, as well as a former board member of the Baltimore Area Disc Jockey Association (BADJA). He also is an active member of the Washington DC Couture Wedding Consortium (DCCWC) and several other event organizations.



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NETWORKING, INTERNET STYLE

BY BILL SMITH



LONG-TIME ONLINE MODERATOR OFFERS TIPS FOR GETTING CONNECTED

With the Mobile Beat Las Vegas show ramping up in February and traffic bursting at the seams on our online forums at Start.ProDJ.com, now seems a great time to offer up some tips to get the most out of your online experiences. As a long-time attendee of the Mobile Beat winter shows and contributor at ProDJ.Com going on nearly 10 years, I've been the recipient of

great advice and had the joy of building wonderful friendships with people who I first got to know online. Following are some tips and steps to help you get the most out of being a DJ in an online community.

Finding Your Forum

Perhaps the best place to start is to try a search for online DJ forums. That's what I did back in 1997. I found several forums, and ended up settling in at ProDJ.Com. Your experience is going to be equal to what you decide to put into it or not. Not every person will like the same sites, so it's like tasting food...you have to figure out what "tastes good, and feels good for you."

Introduce yourself once you pick your spot. Since most of us presumably are in the public eye, procuring business, providing a lot of detail in your profile seems like a no-brainer. Yet many do not provide any detail. How can you network if no one knows how they can speak with you or e-mail you?

In my own experience, within weeks of posting as a newbie on ProDJ.Com, I was deluged with PM's (private messages) and phone calls. It was surprising and a little overwhelming that strangers would want to help me crank my business up. I made great friends, and followed up with phone calls, emails and personal messages. As I got to know my network of friends across the country, I became more aware of the trends and technology that have revolutionized our industry since its inception on turntables and records back in the '70s. I benefited directly from information

sharing with like-minded individuals. I feel that because of my online connections, there is no music that I cannot master, and no thing that I cannot get advice on if needed. This makes me feel like the most powerful DJ in the universe. I hope every DJ who ventures into the online community will experience this.

Sharing Yourself

Ideally, you should want to come across like you do in your everyday life, as a likeable, friendly person with the willingness to share and help whenever needed. This should most likely reflect what you'd like your client to see. And being online isn't all about just your DJing knowledge either. Sometimes, we just need another head to bounce an idea off of, or perhaps sharing in a down or quiet moment when life gets the best of us. Strive to be that person who does both...share and share alike whenever possible not only professionally, but personally as well.

Try to give back as much as you get. I can never hope to repay the many people who have helped me out along the way, who gave me the knowledge to go out and do something I've never done before, and who shared that with me without hesitation.

Live, on Location

Plan to hit the MBLV show. Post up where you are going to be and when. Ideally, IF you can, try to arrive a few days early. A lot of times the flights

are cheaper, and you can meet your friends ahead of the show and make plans about what to see and what to do. Make sure that your online friends have your cell phone, hotel and even flight information. No one travels at the same time these days, so it's very likely that one of your new friends could benefit from you picking them up at the airport, or vice versa. Additionally, most people stay at the host hotel, thus if you are there to network 24/7 like most are, I highly recommend staying at the host hotel!

Take lots of business cards, and swap them with your friends. Often the online forums are represented at the convention, and this becomes a great place to congregate and meet. A lot of times you will run into people you have only previously chatted with via the forums. This is an awesome opportunity to cement that online friendship into a solid and more "real" relationship. Several of the people I have met over the years are now my best friends, simply because I took the time to hang out, see shows, take tours and share time together with them, making that ephemeral relationship into a real live friendship.

This is the greatest potential of the electronic world offered by online forums: the chance to build relationships that go beyond just typing thoughts on a keyboard, into the living, breathing, real world.

P.S.: A meeting for ProDJ.Com regulars, staff and more will be taking place during the beginning of the week, at the Welcoming Night Party

As I got to know my network of friends across the country, I became more aware of the trends and technology that have revolutionized our industry.

on February 11. And remember: Check your ego at the door! – B.S. **MB**

Bill Smith is a veteran moderator at Start.ProDJ.com. He has been performing for audiences since his days in the Air Force, way back in 1978. In 1982, he won the Air Force's Entertainment competition, taking 1st place over 3,500 other acts. Since 1994, he's been entertaining in the Raleigh, North Carolina area as a Wedding DJ, Karaoke Host, and as a singer. In February 2001, he was honored by the American Disc Jockey Awards as Karaoke DJ of the Year for 2000.

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FIVE KEYS TO SAFE SHOPPING ONLINE

BY RYAN BURGER



HOW TO HAVE THE BEST EXPERIENCE WHEN BUYING DJ GEAR ON THE WEB

The Internet has done some wonderful things to the world, and within the disc jockey industry it has brought us all much closer together. It has allowed DJ superstores that were once only catalog retailers, and local businesses that sold only to DJs within a circle of an hour or two around the store, to become Internet mega-stores with thousands of products online, available to be delivered to you within days. Instead of waiting for the catalogs and magazines to get printed and mailed out

to you, all you have to wait for is for one person to find out about something hot and post it on Start.ProDJ.Com or other chat boards, or receive an e-mail from a retailer or manufacturer giving you the juicy details on the latest gear! Then you go to their site, put in a pre-order or, even better, get it shipped out to you that day, and use it at your gig that upcoming weekend.

But, in addition to the positives such as the speed of info about new products and increased ordering convenience mentioned above, there are some negatives that have cropped up in the on-line DJ world when it comes to buying gear. And

this isn't by any means just an issue within our little corner of the retail world; the Internet is full of fantastic retailers, superstores and more, but it's also full of people who don't include service in the Top 5 features of their business (to put it nicely).

Give Me Five

In my opinion, an online retailer should have the following in mind when opening their online retail establishment. I personally place them in the following order, but as long as these concepts are at the top of their list, I feel they are at least trying to serve their clients in the right way.

KNOWLEDGE – They should know the products they are selling—thoroughly. A DJ equipment retailer should be able to advise you as to what you need in a certain situation and shouldn't just be going off the specs that are listed by the manufacturer. Truly knowing the products that they sell should be essential for them even being in business.

Part of this knowledge base comes with being an "authorized dealer" for that product line. Often you will see that fact promoted on retail websites, as well as on the manufacturer's site. See more on this below, under Service.

POWERFUL WEBSITE – Look for websites that are easy to use and comprehensive. They need to have plenty of info to help you make your decisions. Good search capabilities, logical layout and organization of product categories, and a well-designed interface (for example, where the pages have small pictures and load quickly, while also giving zoom options for more detail) are some things that will make a quality site stand out.

Many sites also have instant help service options that allow you to get in contact with someone right away via the Internet. In the end, a website can't do everything so that's why my next feature is...

GREAT PEOPLE – Not only should the site be easy to use, the people behind it should be easy to communicate with. Give them a call and make sure you feel comfortable with the company and the people. Just as brides hire you for their weddings because they like you and your style, rather than your technological bells and whistles, make sure you feel at ease. The people should have the knowledge personally or at least know how to get the information you need quickly!

FANTASTIC SERVICE / SERVICE AFTER

THE SALE – This goes along with Knowledge. You need to know that they will be around afterwards. Look for a company that has an established relationship with the industry and has been around for more than a short period of time.

Here again is where being an authorized dealer makes a difference. Having this relationship with a manufacturer is essential if you have problems or warranty issues down the line. Think about it: If a company will sell you unauthorized product for low prices just to get the easy sale, is that someone you will be able to trust for the long haul and build a solid relationship with? Probably not. If you question whether the online retailer is an authorized dealer, I recommend that you contact the manufacturer directly to find out.

PRICE – Of course price is important and will ultimately be a major part of the equation. But don't let it drive you completely. And make sure to ask about shipping and any other "hidden" charges that you'll have to pay to get the product to you.

A Word on Worth

While writing this article I was heavily reminded of the "Worth Movement" that so many DJs have been excited about in recent years. The basis of the movement was that DJs are worth more than a veggie platter that you would see at a recep-

tion or party, and should be charging more than hotels charge for such a food tray. DJs are worth more than the \$300-\$500 that some of them charge for their wedding and other event services. But at the same time, are you really worth that if you spend an hour or so calling around or surfing to save \$20 on a lighting effect or an amplifier. Yes you can probably find it cheaper but is your time worth \$20 an hour to do such? Make sure your bargain hunting is really worth the effort and not just a wash, or worse, even a waste of your valuable time.

Another point about how "worth" relates to shopping on the web is that the dealers and manufacturers can only go to support this industry if you support them. Your online dollar is best spent with reputable retailers and gear makers; every business is entitled to make money, and if you treat them right they will treat you right. In an article I wrote a couple years ago called "The Worth Tour Doesn't End With You," I mentioned that I have companies that I call when I need something. I ask advice of them, and other friends in the business, and then I say "Send it to me." I know they are taking care of me on the price; and they know that I spread the word as to who took care of me. It's a WIN-WIN situation!

So, the bottom line, when looking at an online retail site, is that you need to know about who and what is behind it. Remember, it's all about making friends that you can trust and then working with them. **MB**

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SEALED WITH A KISS LEVERAGING WEB SALES LEADS

BY TODD DONALD



A LETTER FROM
YOUR WEBMASTER
OR DIRECTORY
PROVIDER
ON SIMPLE SALES

On some days, I open my inbox and find something that really motivates me to plunk away at my keyboard. Such is the case when I have to respond to a DJ's inquiry about the performance of his or her online marketing. (Like a "based on true events" TV movie, only the names and places have been changed to protect the "innocent" who I'll be mentioning here.) A recent e-mail from one of my clients/members went something like this:

"Todd, I haven't had one lead since signing up. What kind of traffic does Ames, Iowa get on your website and what do you suggest to be more noticeable in this area? Thanks, DJ _____."

After checking the web page and traffic stats, I found it was getting activity, but wondered if the DJ was taking full advantage of the opportunities it presented them with. It comes down to this: Your online marketing efforts should be teamed up with equal zeal for selling your services! Here's what I suggested, to help this DJ make better use of the opportunities on-line marketing provides...

Info Clearly in Site

Make the most of what visitors see when they land on your DJ web page or directory listing. A client needs to know: What geographic area you serve, what type of events you specialize in, and plenty of on-topic content to let them—and the search engines—know the basics about your service.

For web directories, I recommend upgrading to a "premium" ad, which most sites provide and which produces far better results than free listings.

Describe your services in terms of specialty. Specialize in something—one thing—the bulk of your clients will be interested in. You can't "specialize in" a bunch of stuff. If you do a bunch of stuff, that's okay. But what do you do best, or most frequently? Your web page and DJ listings should reflect this reality.

Phone Finesse

When you do get phone calls, e-mails, or web traffic, ask the client "How did you find me?" Don't settle for the usual answer of "I don't know," or

on the Internet." Try to dig a bit deeper by asking something like: "I am trying to determine how my advertising is working for me, if you don't mind; do you remember which website you found me on?"

Follow-up by e-mail AND phone. Respond to the e-mail and minutes later give them a call. "Hello, this is [your name here], I'm a disc jockey and I just responded to your event inquiry via e-mail. I'm following up to make sure that e-mail went through." This will work for an ice-breaker if the client actually answers your call, and will also work when leaving a voicemail. Wait for a response from the client, or in the case of a voicemail, leave that very brief message, but wrap it up with: "Please return my call: My name is: _____ and the best way to reach me directly is at xxx-xxxx." Repeat that last bit of info, speaking VERY SLOWLY and CLEARLY. Be sure to leave a phone number they WILL actually be able to reach you on, (you do NOT want a cyclic game of voicemail tag).

When you do get someone on the line, begin conversations with clients using three simple steps:

A Tell them who you are: "Hello!" [Insert smile here, even if on the phone]. My name is [first and last name], of [your DJ company's name].

B Let them know you appreciate their time: "I would like to introduce myself. Is this a good time for you, or is there a better time for me to call back?"

C Let them know why you are calling: Clearly explain why you are calling. "Thank you for your time, [prospect's name]. I was wondering if you might be interested in my _____ services."

Then... Wait – wait – wait for the client to speak and answer your question.

The conversation will progress. Often the client WILL talk to you now because they have time, or because they don't want you to call back. They may or may not be interested in your services, but they will talk to you! Keep in mind that an estimated 80% of ALL sales are based on communication and trust—NOT features and benefits!

Basic Sales Tactics

Here are some more essential phone sales skills for making the most of your web-generated leads...

Do not answer all their questions at once and avoid pricing concerns. DO NOT overwhelm your client with features and benefits. Ask questions and let them answer, paying close attention. Beware of sales killing traps like: "I just want to know how much you charge," or "What kind of music do you play." These are subjective topics, about which you'll need to find more info from the client BEFORE answering them.

For example: A client asks, "Do you play hip-hop music?" You volley the conversation back: "Why? Do you like hip-hop?" By volleying questions, the client will respond with more information. The client may say: "No! I hate hip-hop and definitely don't want that music at my wedding!" ALWAYS ASK QUESTIONS AND LISTEN. This

builds trust and allows you the chance to build up a sales pitch! You could be a 20-year veteran and have a 20,000-watt sound system with lighting effects, fog and 40,000 digital songs, offering 5 hours of service for \$100 but still lose the sale to somebody who charges 10 times that much and uses a collection of pirated CDs on a cheap 100-watt stereo, IF they capture the client's trust and you don't!

To sum up: ask a question / wait for a response... answer a question with an open ended question... volley the conversation back and forth. Investigation establishes trust and understanding of the client's needs.

Always be closing! Chances are that if you hang up with them without a booking, your competition will get their business. If you've had a good conversation with the client lasting several minutes, have what they need and are available, ask them this simple question: "I understand you are seeking a DJ for your [event] on [date] in [location] and you prefer [their favorite genre of] music. If I am available that date and can provide what you want at a price you can afford, would you hire me?"

Wait... wait... wait for the answer. DON'T BLOW IT YET BY TALKING FIRST. It's a simple yes or no question, which is completely honest, forthright and fair. Wait for their answer. If they say, "Yeah I guess so," you know they are starting to trust you, feel comfortable and you've just earned a sale! If they say "No, not just yet because _____," they've just provided you with an objection which means they are interested in you, are beginning to trust you, but they need more info. Either way, you can move ahead with the assurance that something good will come of it! If you hang up without the booking, the chances of ever hearing back from the client is zilch, so be courteous, explain what you'll offer them and ask for the booking: "Currently my schedule shows I am available that day and can provide the commercial grade sound equipment, lighting and music you need for [x] hours at a very reasonable [dollar amount]. Can I schedule you in? Great. All I'll need is a [dollar amount] deposit you can make with a check by mail, or a credit card right now on the phone; which would you prefer to do?"

Wait... Wait... Wait... The client will sell themselves on your services, or provide you with another objection, which is a good thing because they like you and are interested, but still need more info!

The Secret to Successful Selling

...and one final piece of advice: Your client is the focal point—Not you. Be confident, but not arrogant. Be reserved, but informative. They called you: They assume that you are the expert already so don't waste their time proving it by telling them how great you are, how loud your system gets or how many gigs you've done. They have no clue wait a dB is, how many GHz a wireless mic is, or how many watts is enough! It's really simple: They need something, although they don't know exactly what, nor do they care about the technological details. They want to know first that they trust you

Chances are that if you hang up with them without a booking, your competition will get their business.

and secondly that in your professional opinion, you have what they need! (When you call a plumber do you ask him what type of pipe sealant he uses?). THEY ALREADY WANT TO HIRE YOU—that's why they called. The sale was 50% in the bag the moment your phone rang and you answered it! Never "vomit" on a client. In the sales world, that means you must respect the client's time and patience. NEVER blow it by overwhelming them (i.e. "I'm the most recommended DJ in the Ames, Iowa area! I always provide a dream wedding with my articulate microphone vocals and wow the dance crowds with my million-dollar sound system consisting of 4 Crown 4000's, 2 JBL 18" subs, EV Force full range speakers, Mac Notebook with state of the art sound card and digital music library of every song ever recorded from the 50's through today's hits in all genres from rock, pop, dance, big band, swing, blah, blah, blah, blah, blah"...you get the picture!

The essence of consistent sales success is SIMPLICITY, a.k.a. the KISS principle: Keep it simple, stupid.

Who are the best salespeople in the world? Kids! Have you ever heard a kid give their parent a sales pitch? "If I _____, can I have a _____?" Professional sales people who "close" consistently are those who give a concise closing question!

DJ: "If I can provide you with the DJ services you need, at a price you can afford, would you hire me for your wedding?"

CLIENT: "Yes, I suppose I would. Please tell me some more about your services, what you'll provide and how much it will cost..."

SIMPLE! Just remember: sales are sealed with a KISS. **MB**

Todd Donald is the creator of FreeDJAmerica.com, a nationwide DJ directory, and also www.DJWebsiteDesigner.com. He has an extensive background in sales, service and the psychology behind what drives sales and service.



PERFORMANCE E-RESOURCES

Fuel for Entertainers in Motion

By Mike Ficher

E is for Electronic...E is for Entertainment...
E is driving DJs forward

Ah, yes, "The Web has changed everything." Sound like a rented mule, a tired, well-worn cliché? Well, yes, but the mantra of the current interconnected world does have some practical application.

Mobile entertainers now can share their expertise, skill, aptitude and energy with the world through websites. Clients can efficiently gain valuable vendor information, solicit advice for their events, and plan their celebrations online. Guests can submit music suggestions, learn more about the event service providers, find helpful directions to a facility, and even purchase gifts for distant couples. At an event, a tech-savvy entertainer can receive a request for a song that is not in the on-site library and, with a wi-fi connection and a computer-based delivery system, download the song for fulfillment during the event! Amazing!
So, yes, the Web has changed...well...not quite everything, but...

Virtual Classroom

The heart of the business is—and likely will be for the foreseeable future—performance: the abil-

ity to deliver client-pleasing, audience-satisfying entertainment, often tapping a variety of skills, at each gig. But, yes, the web has changed access in this area, too! The online world offers a generous selection of resources to help entertainers enrich their performance skills.

Number X, with a Bullet

In addition to publishing an extensive library of chart-based reference books, www.billboard.com offers on-line resources to assist entertainers with event prep, including "this day in history" info, current hot hits, and historic chart info.

"Billboard Magazine has always been a great source for DJs on artists and charts and, now with the internet, DJs can research the hottest songs and those that are destined to be hot," notes Dan Dubay, a radio personality in Bend, Oregon, and a long-time mobile entertainer serving in Central and Northern Oregon. "No more having to photocopy from the public library...the information is waiting for you right now."

Oh Marie!

Information is the currency of the on-line world and mobile entertainers now can easily travel with trivia, anecdotes and questions to apply to raffles, giveaways and contests. Dubay found <http://dmarie.com/timecap/> when the veteran entertainer was producing the morning show at KISN-FM in Portland. "It's a great source to use for



OUTA SIGHT SITES

Like the newspaper coupons, here's a handy reference guide to a few performance based sites on the web. Clip and learn!

Musical Intelligence - Want to find out what happened on this day on music history? On the charts? About artists?
www.billboard.com/bbcom/thisday/index.jsp

Getting Connected - Disc Jockey America is great resource for conversation and ideas
<http://discjockeyamerica.com/>

Info Karma's Gonna Getcha - Find endless enrichment at Rob and Steve's podcast-heavy site
<http://www.djideasharing.com/>

C'mon 'n Dance, Y'All - The bit unwieldy, but as exhaustive a site as you'll ever find for country line dances, the Information Super Dance Floor is likely to have the chart
<http://homepages.apci.net/~drdeyne/>

Holy Drew Carey! - A comprehensive resource for anything improv, the games section of the Improv Encyclopedia may inspire ideas that can be adapted into bits at events.
<http://improvincyclopedia.org/>

As Dan Dubay notes, "This may seem like a gratuitous plug (please send my lifelong subscription to...) but www.mobilebeat.com is where you'll find links galore. A great way to spend your free time learning about the industry, reading up at DJ University (<http://start.prodj.com/djuniversity> [CHECK THIS]), the latest gadgets and more!"

And finally, if you integrate dance instruction into your performances, visit my site at www.danceexpress.com for step charts of simple dances from several genres that have worked effectively for years. In addition, you'll find tips, advice and my six rules of the instructional dance floor.

class reunions or if you want to spice up a birthday party with some information from the era," he notes.

Pod-tificating

Founded and organized by Rob and Steve Fernino along with Rob Peters, www.djideasharing.com offers podcasts and an online forum bursting with ideas, advice and thoughts on a wide range of entertainment subjects. While sifting through the inevitable detritus of rants and whines, here mobile entertainers can glean powerful information that will help develop performance skills.

Look Familiar?

A familiar site offers resources that may be overlooked by entertainers. "Disc Jockey America has always been a great source for honest feedback and brainstorming from some of the best in the business," offers Dubai. "Not only is great information being shared on how to improve as a DJ, but also information resources on business, reading material, show prep, the latest songs, trends and more."

Dance, Dance Revisionist

For the interactive entertainer seeking dances to share or to learn the best or preferred music for specific dances, the Information Super Dance Floor (<http://homepages.apci.net/~drdeyne/>) presents an outstanding repository of country dances (hey, you'll even find a few of mine!). Although a little unwieldy due to the sheer volume of material and lacking direct teaching resources for entertainers, nonetheless, Don Deyne has gathered literally thousands of step charts into this single location over the past 15 years. If you are looking for a specific country dance, the ISDF is a great place to start.

The heart of the business remains performance...and the web offers a generous selection of resources to help entertainers enrich their performance skills.

While Doris Volz (www.dorisvolz.com/) maintains a huge library of step charts, this line dance historian highlights many of the most popular country lines dances from the last 20 to 25 years right on the home page of her web site for quick and easy access.

Making It Up As You Go Along

If you seek to develop audience-friendly reactions and "enhance" your spontaneity, the Improv Encyclopedia (www.improvencyclopedia.org) is a one-stop shop for information about the art of improvisational comedy. While you may not aspire to be Colin Mochrie, Wayne Brady or Ryan Stiles, you

will be surprised at how many of the basic principles of improv splendidly apply to the profession of mobile entertainment.

Electronic Propulsion for Inventive Performers

While, as Dubai noted, "DJs try to find the next Macarena," the resources available for performance on web may be able to provide rich inspiration so "when DJs can create a concept and individually we can make it our own, we can then truly set ourselves apart from each other."

Of course, new trends now travel so fast online that their creative half-life has been shortened to the extreme. But the plethora of resources available on the vast 'Net are sure to help many performers reach their full potential in half the time as well! **MB**

Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A presenter and host at multiple Mobile Beat conferences, Mike has been expanding the definition of mobile entertainer since 1986.



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PERSONALITY VS. TECHNOLOGY

BY MIKE FOXX



THOUGHTS ABOUT THE APPROPRIATE PLACE OF TOOLS (TOYS) AND TEMPERMENT

Like most DJs, I love having cool stuff. Lots of it. Every time I get a little extra cash, I think of a thousand more things I'd like to have. But I've come to realize that having cool gear doesn't get you more work. Cool toys are great, but it's the **PERSONALITY** of the jock that seals the deal. After all, there is no better sales tool than someone seeing your work at a gig. Think of it this way: We've all seen the dorky guy who can afford the real nice car, but has no clue on how to drive it.

I see so many DJ websites where DJs apparently cannot pass up the opportunity to talk about

their gear! I've even seen sites that show pictures of their spouse, their kids...and the trailer they use to haul their gear!

But does all this matter to a potential customer? Let me explain it this way. My 9 to 5 is as a commercial copywriter. Clients pay me to write and produce radio commercials that will get customers into their store. This is done not by appealing to the client, but by sticking to information that will attract the customer.

So, how does the cool stuff you choose affect the amount of jobs you get?

Props

To cut to the chase...I don't like 'em! Never did. I've had more brides who were glad to hear that I don't use them. I've had few occasions where I was asked to bring blow-up props. They were a big hit with the four-year olds, and I ended up bringing most of them home. I used the same bunch of props for three years. In fact, I think I still have some of them in the garage somewhere. In my experience, a real "party" crowd doesn't need props to have a good time. (Just a little alcohol.)

A quiet and dull crowd will avoid them, and make you regret taking two hours to blow them all up.

Lights

Every time I talk to potential customers (typically brides), they ask if I bring a light show. I have lights. I bring them to every job, except for day-time or outdoor gigs.

I don't charge extra for using lights; I feel it's part of the whole package.

I have enough lights to add a little sparkle, create a little distraction, and make for good pictures. I like my lights because they are simple, easy to load, and light enough to carry. They're small enough to fit into any space, but big enough to fill almost any hall.

I see pictures on some websites of thousands of dollars in lights, often mounted on huge trusses. They require an extra hour to set up, and most of them wouldn't fit into **HALF** of the places I play. I think the only people they are really trying to impress are **OTHER** disc jockeys.

Besides, most guests would rather act crazy when no one can see them. Light them up with

10,000 watts of power, and they tend crawl into a shell.

Sound

Some websites take the time to list every piece of equipment the DJ owns. Some even go to the trouble to show you pictures, and give the model numbers.

Once again, who are they trying to impress?

In all my years, no bride has ever asked me what kind of CD players I use. No one has ever asked me how many watts of power I can "put out." And they certainly never made their decision based upon what brand I use, or whether I prefer the "1300 Series or the new "1400 Series!"

As for me, I have equipment that I like to work with. I went to a lot of trouble to pick each item, based upon my tastes, and my budget. I take great care of it, maintain it regularly, it sounds great and works just fine.

Computers

I am still lugging around my CDs. Yes, I've decided that my next cool item to buy will be some sort of computer or MP3 player. But I am not sold on "digital" just yet. Most technology is not truly dependable until it's been tried and tested for LONG time. Think of how often they come out with new video game systems. As for dependability, look at it this way. If computers were dependable ALL the time, we wouldn't need Computer Guys to fix them all the time. I try to see it from

the customer's point of view. They see a DJ using only a laptop or a couple of iPods® and think, "Heck, I coulda done that!" I feel that if a customer is paying you big bucks, they want to see gear on the table. Then, at least, they can feel that you've earned your pay, just by loading it in!

Personally, I still like CDs. I use them as inspiration. When I am stuck for a song to play next, I can look at all the titles on the edge of the jewel cases, and it sparks an idea. Having everything in the computer requires me to have a VERY good memory, which I don't. (What was I just talking about?)

In the end, a great personality with average gear is still more entertaining than someone with no talent and the best equipment that money can buy. The only thing that really matters to a potential customer is...Can you do the job, have some fun, and make people dance? (And how much it's gonna cost, of course!) They need to feel comfortable and confident in YOU, not your gear!

(And in case you care, I've always preferred the 1300 SERIES) **MB**

Mike Foxx has been in the music business since 1981, beginning his career at WZZO radio (Z-95) in the Lehigh Valley of Pennsylvania. He is now a production manager and also remains on the air, besides maintaining a thriving mobile DJ business. After 25 years, he feels like he "seen it all" and "done it all" but somehow still manages to entertain himself as much as the listeners and party guests!

In the end, a great personality with average gear is still more entertaining than someone with no talent and the best equipment that money can buy

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Internet Resources for DJs

Compiled by Ryan Burger and Rob Peters

ProDJ Publishing, the publisher of *Mobile Beat* has strong roots in the Internet, having created ProDJ.Com, the first online site dedicated to mobile DJs, in 1995.

Since then many sites have come and gone, but now there is a huge selection of sites that are useful to pro DJs.

Start.ProDJ.Com - This community of disc jockeys is the strongest, largest and most professional group of disc jockeys online. At this site, many DJs start their days by getting the latest news from *Mobile Beat* online, lists of items available for sale from other members, the newest DJ products available, and of course the chat boards. These features are tied into the other network sites listed below.

DJ Wiki at Start.ProDJ.Com - The newest feature of Start.ProDJ.Com, featuring a growing disc jockey encyclopedia based on content provided by users. This article is going to be archived at that location and will be added to by other disc jockeys.

Mall.ProDJ.Com - The Official Gear Guide of Mobile Beat Magazine has thousands of disc jockey products indexed and linked up with authorized dealers. Issue #111 of Mobile Beat, December 2007, printed the latest charts that are live on this site and updated all the time.

DJU.ProDJ.Com - The DJ University is the educational wing of ProDJ.Com that was launched in 1999. New "classes" are being added every month and it continues to be a fantastic resource for professional DJs.

MobileBeat.Com - "(Yes I am going for the brownie points here!) Being a multi system op, I share the articles from *MB* by directing my DJs to go to the site and read specific articles as part of their ongoing training program." -DJ Rob Peters

ONLINE COMMUNITIES

Disc Jockey America (discjockeyamerica.com) - Mark Ferrell's mission to improve the mobile disc jockey profession. Forums and other resources.

DJ Source Online (djsourceonline.com) - Another industry-improvement resource for DJs with chat boards and more.

DJ Zone (djzone.com) - Network of sites (including DJChat) with many resources similar to ProDJ.Com's offerings and has a similar community.

DJ Idea Sharing (djideasharing.com) - Free podcast for the DJ industry; site supporting the live DJ Idea Sharing events.

Mobile DJ Forums (mobiledjforums.com) - A UK equivalent to the resources provided by some of the above sites.

OurDJTalk (ourdjtalk.com) and **DiscJockeyOnline** (discjockeyonline.com) - Younger communities with their own unique vibes.

BUSINESS RESOURCES

www.djwebmin.com - Check the status of events, post payments, issue contracts and more. Daily "To Do" feature helps keep in contact with customers and prospects.

www.djintelligence.com - Similar online tools to manage your business, maintain customer relations and make planning events easier. Modules seamlessly integrate with DJ websites.

www.salestrainingcamp.com - Articles that provide answers to specific sales problems.

www.theknot.com - Geared toward brides—a place to check out what brides are talking about when it comes to their wedding plans.

www.secretsofsuccess.com - Articles, insight and a daily quote to stay motivated. Started as a companion to a television series featuring biographies of people who have achieved success.

www.copyscape.com - Search for copies of your page on the web to see if people have copied elements of your websites

www.birthdayalarm.com - Reminders to send cards to clients and friends for birthdays or other occasions

http://101publicrelations.com - Building your business through free public relations

www.microsoft.com/smallbusiness/resources/articles.aspx - Tons of articles on small business from technology to finances and management

www.justsell.com - Sales resources

www.infoplease.com - Overall research, including Encyclopedia, Almanac, Dictionary, Thesaurus, etc.

http://en.wikipedia.org - WikiPedia: The ultimate user-driven encyclopedia.

www.yousendit.com - Have a file you need to email that's too big? Use YouSendIt

www.gitomer.com - Jeff Gitomer's Free MultiMedia Sales Jolt, a free e-zine, plus other resources

www.lifehacker.com - Tips and downloads for getting things done.

www.daveramsey.com - Financial guru's radio

show site. His "Financial Peace University" is highly recommended.

PERFORMANCE & EVENT RESOURCES

The Game Masters' Games & Marketing Email List (<http://thepartyfavers.com/maillistform.html>) - Regular doses of creativity for DJs to draw on, by Scott Faver, The Game Master.

www.billboard.com - Complete current music resource, combined with useful history like Billboard charts of previous decades. Limited free offerings, with an option to subscribe for complete access at a .biz site.

www.dmarie.com/timecap - Time capsule website for birthdays and reunions, etc.

http://music.msn.com/music/SeniorYear?GT1=5435 - A similar site for reunion show prep

www.onehitwondercentral.com - Fantastic trivia and reunions/birthdays

www.amiright.com - Misheard song lyrics, for extra trivia at your events

www.visi.com/~dheaton/bride/the_bride_wore.html - Interesting wedding trivia

www.tvtunesonline.com - TV theme songs, along with tons of trivia about the shows

www.allmusic.com - Detailed database and blog on music, containing trivia galore

www.songfacts.com - More trivia on music

www.angelfire.com/ca6/uselessfacts - Useless facts to throw in wherever.

www.superweddings.com/article-custom-sandtraditions.html - More about customs and traditions for weddings

www.sunrisesunset.com/custom_srss_calendar.asp - Helping a bride with her Sunset Wedding? Find out exactly when it will be.

www.holidaysforeveryday.com - "Ever want to know when National Meatloaf Day falls? This site tracks novelty holidays that I use in my marketing strategies. For example, the second week of January is National Thank Your Customers Week. Knowing this, I create emails and marketing blitzes to keep in contact with my customers. I also use holidays such as National Puzzle Day to go out and visit with my accounts and customers." -DJ Rob Peters **MB**

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Finding Music Online

Compiled by Stu Chisholm, Rob Peters, Ryan Burger & Dan Walsh

FINDING OUT ABOUT MUSIC

www.metacritic.com/music/upcomingreleases.shtml - New music release dates

www.billboard.com - Complete current music resource, combined with useful history like Billboard charts of previous decades. Limited free offerings, with an option to subscribe for complete access at a .biz site.

www.adtunes.com - find out what music was in that TV commercial.

www.promoonly.com/search/, **www.jonestm.com/members/song-search.asp**, **www.ergmusic.com/usadjs/search.asp** - Whether you subscribe or not, these sites and others can help you i.d. songs you need

www.radiodisney.com - A place to check out popular new songs for younger age groups.

www.fightmusic.com - College fight songs, for reunions and other events, plus, over 600 downloadable in MP3 format. (Remember, many high school fight songs are based on college songs.)

FINDING / GETTING MUSIC

From the everyday pop to the weird, unusual and hard-to-find...this follows Stu's typical progression in search of tunes:

1. The Best Buy Digital Music Store (a.k.a. Rhapsody; new subscribers can sign-up at www.Rhapsody.com)

This music service has millions of tracks, including most current music, and for less than a buck (.89) a track. The reason it's my favorite is because they don't just give you an MP3, but stream the actual CD quality track to your burner which can then be played on any standard CD player or converted to MP3 if you choose. I've never gotten a bad track from this service, and they have a very fast response if you do have a problem of any kind. Icing on the cake: if you're a Comcast customer, you can subscribe free!

2. AmazonMP3.Com (www.amazon.com)

By far the easiest to use pay download site. No software to install. High-quality (320 kbps) MP3 downloads all for under a buck (.89 - .99 / track) and NO subscription fee. Just click "download" and it drops the track onto your desktop, or whatever folder you specify. No bad tracks or commercials masquerading as songs.

3. Yahoo Music Unlimited (<http://music.yahoo.com/ymu/>)

Much like Rhapsody, Yahoo Music Unlimited offers most current selections, and often what is missing on other services can be found here. Also like Rhapsody there IS software to download, but Yahoo has a free option where

you can buy music without paying a monthly subscription fee. The drawback is that you can only hear 30 second samples of songs before you buy 'em. Slightly tricky to use, but if I can do it, anyone can!

4. iTunes (www.iTunes.com)

We all know iTunes! What pro DJs need to know is that tracks from iTunes need to be burned to a disc and then re-ripped to MP3 format to play on non-Apple MP3 players and professional units like Numark's D2 Director or GCI's Cortex controllers. On the upside, they have a good catalog, and I've found some tunes there after I've struck-out everywhere else.

5. Wal-Mart.com (<http://musicdownloads.walmart.com/catalog/servlet/MainServlet>)

Yes, the big box guys also sell music online! As you might expect from Wal-Mart, songs are a few pennies cheaper here while quality remains excellent. The catalog is a bit spotty, but I've found things here unavailable anywhere else. No software to install or subscriptions.

7. CD Universe (<http://www.cduniverse.com/>)

Okay, so I've got some time and can wait for a CD to ship, so I check in with CD Universe first! They have an amazing catalog that is far more extensive than most online stores. Their prices are good enough that shipping doesn't turn your bargain into a disaster. A few clicks and your CD is in your mailbox within a week!

8. GEMM (<https://www.gemm.com/>)

For those of us who still use vinyl, both LPs and CDs can be found here at decent prices. Rare and unusual items are listed, so it is definitely a resource for collectors. That means that rare items will be priced accordingly. I've never had any complaints about the quality of an item I've bought from this site.

9. Pandora / Music Genome Project (<http://www.pandora.com/>)

So where does a DJ go just to listen to stuff without all the work? Pandora.com! Just type in a song title or artist and the website creates a "radio station" with songs / artists that are similar. This is a brilliant way to find complimentary selections to songs or artists you're unfamiliar with, or just a great way to chill without having to resort to corporate radio junk. I've never ended a listening session without a shopping list in hand! Best of all, it's free.

10. All But Forgotten Oldies (<http://www.allbutforgottenoldies.net/>)

How many times have you had that bit of old music in your head and couldn't think of the title or artist? Or do your friends give you blank stares when you describe a song you all listened to back in the day? Sound familiar? Well don't check into the home just yet—help is here! You can search for songs not only by artist and title, but keywords and song fragments. If you can remember at least a piece of the lyric, chances are good you can find it here. Radio professionals and music mavens flock to this site, so help from a real human is also available. **MB**

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AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

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Avoid the Top Six Reasons People Fail

By Bryan Dodge

I don't put much stock in the idea of luck. I truly believe that a person's actions determine whether or not things go well for them.

Generally, you create your own "luck" by working hard, practicing self-discipline, remaining persistent, and making personal growth a daily priority. You must have a clear understanding of why you do what you do every day.

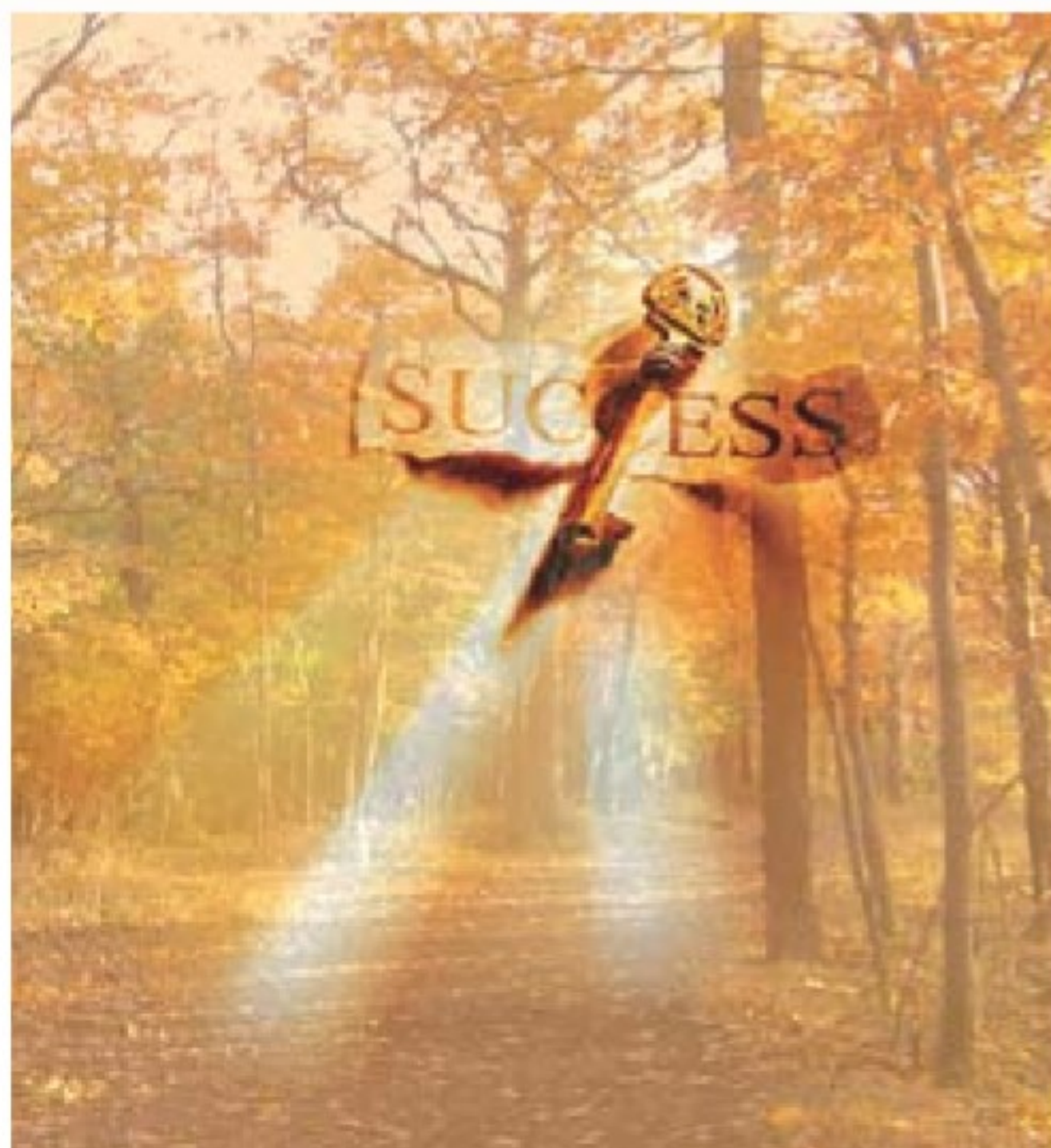
One of the biggest challenges we run up against is that we get in our own way. You

can easily become your own worst enemy. What could you have done with your life if only you hadn't listened to yourself? Many people lack the skill to look clearly in the mirror and know themselves and their strengths and weaknesses. This lack of understanding can result in a difficult life. If you don't know you have a problem, then you can't work to fix it.

In this issue, I want to acquaint you with what I consider the six biggest reasons people fail. As you read, please be open-minded; try to see yourself and your shortcomings as well as your strengths. The key is to be honest with yourself and really be aware of recurring issues in your life. Patterns of behavior often cause either success or failure. But always remember it is your choice to make. It's important that you make the right choice, not only for you, but the people depending on you.

1. Energy

By far the greatest single obstacle to success that I have seen in others is a poor understanding of where energy really comes from. I would like share with you the three words that will create more energy in your life than anything money can buy. "Bring Energy Home." Don't go home without it. You had to have it for custom-



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ers and people you don't know. You must choose to find it for those that have given their life to you. If you do, they will give it back in abundance

2. Negative Focus

The single, most important ingredient in the formula for The Good Life is keeping a positive focus. Develop the ability to look up so you can see well. Then develop the ability to look out—outside of yourself. At that point, you can find where The Good Life really comes from. You begin to make better choices. Remember, nothing changes for you until you change your focus. Once you change your focus from a negative outcome to a positive one, you will attract The Good Life. Why is it that some people choose to focus on the negative? The best answer I can come up with is that it is easier to do so. To have The Good Life, you must actively choose to

CONTINUED ON PAGE 44

be positive. Make it your responsibility.

3. Your Talent Doesn't Match Your Task

You might call this a negative combination. We should always examine our own attitudes when we don't enjoy our circumstances; sometimes a change in our situation is in order. Sometimes a case of mismatched abilities, interests, values, or most importantly, talents can result in a complete failure of the task at hand.



4. Willingness to Change

Perhaps the most relentless enemy of The Good Life, personal growth and success is an unwillingness to change. A very important factor in the longevity of your personal Good Life is not how you change,

but why you change. I have found a great truth in life: When pain is at its highest level, humans will make a change. They don't have a choice. The Good Life is all about making the choice because you want to, not because the pain got so bad you had to.

5. Relying on Your Talent Alone


Talent is not overrated—it is very important for you to know what your talent is. If you don't know what your talent is, go to www.yourtalentcoach.com and pay a small fee to take the Talent DNA Assessment—it's worth it. Everybody in my family has taken the assessment and we are a better family today because of it. But talent alone isn't enough to take a person through the multiple challenges that life brings. Add a strong work ethic to your talent and you can truly create The Good Life.

6. Not Having Goals

Remember that goals are not an option, they are a responsibility. You must have a destina-

If you don't know you have a problem, then you can't work to fix it.

tion in mind as you take your journey. You may have to adjust goals over time, but not having any is a sure path to failure. To achieve The Good Life, you have to take responsibility for the things that matter most in life.

Thanks for all your support and for allowing me to be a part of your life. I wish you all the best that life has to offer you and all the people depending on you. Thanks for being you. 

The Good Life Rules!

The New Money

By Harry Beckwith

Ten years ago, my friend John would willingly wait in coffee shop lines behind seven people. Today, if more than two people are in front of him and the Starbucks clerk dallies for even a few seconds, he starts tapping his feet.

But I can top that with even more bizarre behavior, as evidenced during a recent trip to New York:

Walked into the Starbucks on Lexington Avenue at around 65th Street. Got in line, then realized it was seven people long. Did I wait?

No. I walked a block and a half to Starbucks up the street, to get into a shorter line—I hoped. In the time it took to walk there, I could have gotten my coffee at the first Starbucks.

It didn't matter. I wanted to go fast. It's not that I was in a hurry; I just don't like to be kept waiting.

Increasingly, everyone acts like this. We covet time: time is the new money.

Feel the Need for Speed

This phenomenon became apparent while I worked on two projects last week, one involving the PGA and the other involving Stanford University athletics. Each organization had done considerable research to discover how to attract more interest. Each group's research suggested that cost wasn't an issue. Golf may be expensive, but it's not too expensive for most golfers. And football tickets aren't too expensive for Stanford fans either, nor was there evidence that lowering prices would attract even one more fan.

In each case, the real issue came down to one thing: "Golf takes so long" or "Saturday football is a full-day commitment."

Where did our time go? It died the death of a hundred pin pricks, swallowed up a few minutes at a time, hundreds of times, all this leading to our growing demand for faster, faster. (These days, this trait can make an American's visit to Caracas, the apparent new epicenter of "mañana," agonizing.)

This matters. It represents an opportunity for every organization. For years, I have spoken about what speed of service means to




a client—and it's that meaning of speed, as much as the time it saves, that matters. When a service responds quickly to you, they communicate "you are important to us"—and we crave that feeling.

As my coffee line example suggests, we are not tolerating the alternative—as I firmly but

politely let Park Nicollet Pharmacy know last night, when they decided, in a way far too characteristic of healthcare services, that a 20-minute wait for such a valuable, health-assuring prescription was well-worth my time. But of course, it wasn't. I walked out empty-handed.

Your clients will, too; they'll go elsewhere, without ever telling you why.

What can you do to make everything faster? Can you get to real time? Forget Total Quality Programs, and try a Total Speed Program instead. Realize that in serving people today, Target CEO Robert Ulrich got it dead right over a decade ago:

Speed is life. 

"You Rock!" is NOT a Critique

By Peter Merry

Every weekend, countless DJs are told by their clients, by the guests at their events, and even by the other vendors: "You rock!" In today's marketplace, finding a DJ who will show up on time and play some good music for dancing may be all that is required to earn the much-coveted accolade of "You rock!"—that actually serves to reinforce the self-deluded perceptions of many DJs.

Blissful Ignorance?

In my market, we have a large plumbing service which guarantees that "your plumber will show up on time and smell good or your house call is free." The expectations have been set so low for plumbers that promises of cleanliness and timeliness are enough to set them apart from the rest of their competition. Sadly, in our line of work, the overall expectations are not set much higher.

Part of the reason why these expectations have not been raised can be traced directly to our own willingness to accept such accolades as, "You rock!" and "You're the best!," without ever seeking out a real and substantive critique that could actually help us to give our clients an even better performance next time. Such a critique can also help us to generate more demand and see potential for increased earnings. (That means attracting more clients that want us and are willing to pay much more than the local average to secure our services.)

I privately challenged a DJ recently who was boldly and publicly listing the shortcomings of a few local DJs he had recently observed. In my challenge, I asked him if it were possible that someone who might be more proficient than he might also be able to easily spot similar shortcomings in his own performance. I also asked him if he had ever followed up on such reasoning by requesting a performance critique from someone whose skill level and talent he respected. His reply told me everything I needed to know. He said...

"When I hear guests, clients, and other wedding vendors tell me that I'm the best they've heard, that is critique enough for me."

What he failed to recognize is that simply getting kudos from his clients, the guests and the other vendors did not actually provide any real critique at all.

critique [kri-teek] – verb
To review or analyze critically.*

The value in seeking out a true performance critique won't be found in the compliments, but rather in identifying the shortcomings you are not aware of even though they are most certainly present and active in your performance. This is called "unconscious incompetence"—which means "you don't know what you don't know."

Chuck Langenberg's 29th Law states:

If you don't know that you don't know what you don't know (or you don't care)—you're a liability, and the degree of damage you'll cause is exponential to your level of power. I

Clearly, serving as the Master of Ceremonies at a wedding reception is a role that commands a lot of a power within the context of the event, and can also result in a heavy degree of possible damage caused by your actions if you are operating out of "unconscious incompetence."

But this possible damage can be minimized or even prevented by seeking out a detailed performance critique from someone who is truly qualified to give you more than just compliments and kudos, thus helping you move to the next stage, called "conscious incompetence"—which means "you now know what you don't know." And, as they used to say on those afternoon G.I. Joe cartoons, "knowing is half the battle."

Taking My Own Medicine

In November of 2007, I invited Andy Austin, from Dallas, Texas, to come shadow me at a



wedding for the purpose of giving me a solid performance critique. He is someone who has developed outrageous demand for his entertainment services at unheard of prices. Also, having been

able to watch him perform at three different weddings over the last four years, I was anxious to see what kind of critique he might be able to offer me.


I wasn't disappointed.

Andy was able to show me different and better ways (that's right, I said "better!") to stage my grand entrance and my longevity dance so that the bride and groom could be more involved and see what was happening more clearly. He gave me advice on prepping the guests and the wedding party more succinctly so as to get even better responses from them as each couple was introduced into the room. He showed me things that I didn't know I didn't know. And within two

The value in seeking out a true performance critique won't be found in the compliments, but rather in identifying the shortcomings you are not aware of

weeks I was able to make changes and adjustments based on his critique that made my next wedding reception not only better for the bride and groom and their guests, but I was also able to make it even better for the photographer and videographer by giving them exceptionally better moments to capture.

ego [ee-goh] – noun
An inflated feeling of pride in your superiority to others.*

We all need confidence in our abilities in order to excel as performers. But when our confidence is informed by sources that only give us kudos and accolades, then it is only natural for our self-perceptions to become inflated to the point that we begin to blindly operate in the realm of "unconscious incompetence." Unfortunately, DJs who choose to limit their critiques to such unhelpful strokes do so not only to their own detriment, but even worse, to the possible detriment of their clients. Our clients deserve more than a mere DJ who won't be tardy and who will start the party—while still consciously choosing to remain unconsciously foolhardy. 

Sources:

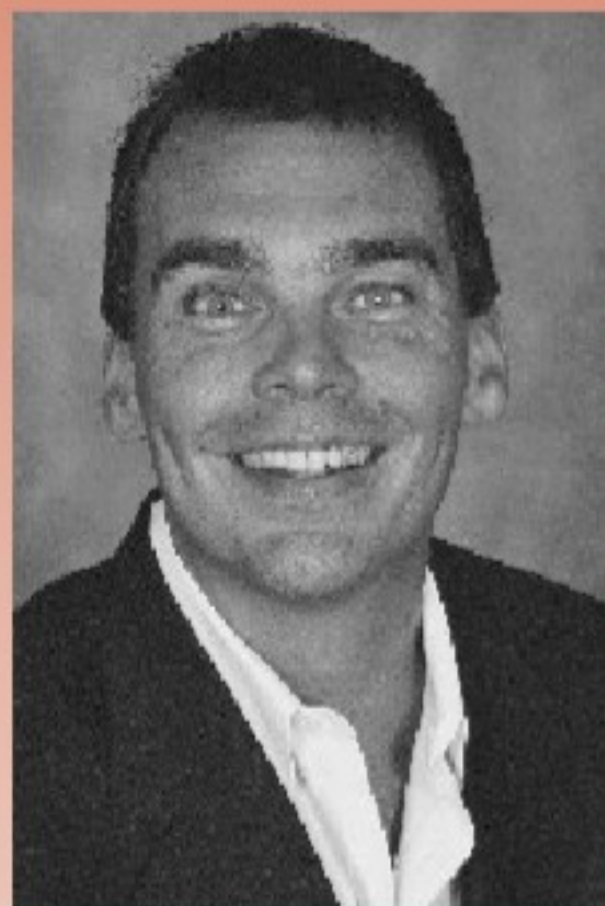
*All definitions were taken from Dictionary.com

1: <http://www.langenberg.org/langenbergslaws.html>

Lessons Learned from an iPod Wedding

By Mike Walter

I had the rare opportunity of attending a wedding as a guest this past summer.



My girlfriend's good friend got married and their ceremony and reception was on a yacht that sailed around New York City. It was a hot August night on a boat full of beautiful New Yorkers. The bride is in the fashion industry and the groom in advertising

so the crowd, as you can imagine, was eclectic and cool. So with a rare Saturday night off from DJing I was very much looking forward to having a great time and doing a little dancing. The wedding invitation included the standard line: "dinner and dancing to follow" so obviously the bride and groom had given some thought to the party after the ceremony.

But instead of hiring a band or a DJ to get that "dancing" going, this couple decided to opt for the "iPod(R) Wedding" we've all been hearing so much about. I had let them know when they first got engaged that if they wanted a DJ I'd be happy to provide one for them but they declined. Apparently the boat had a house system and they encourage couples to bring their iPods, plug them in and have at it. The yacht even includes a staff member who can make announcements.

So who needs outside entertainment, right?

Signs of the Times

To the uneducated bride and groom I can see how this argument makes sense. I mean we all have MP3 players and we load them up with our favorite play lists right? I've got over twenty different mixes on mine all depending on what mood I'm in for a run. '80s pop? Got it. Early rap? Right here. Classic dance? Nothing like KC & The Sunshine Band to help me get up a hill. Keep it coming love. Don't stop it now!

So with a general public that more and more feels like they control their own entertainment, I honestly can see the temptation of "bring your own iPod and program your

own wedding." I mean TiVo(R) has taught us that we can watch our favorite TV shows when we want and iPods have taught us we can make our mixes and YouTube has taught us we can all be our own little Spielbergs or Scorseses. So why not program your own wedding?

Eyes Wide Open

Knowing I was attending this wedding and might want to write about it, I did my best to have an open mind throughout the night. I didn't go to this wedding ready to have a rotten time and then destroy the iPod wedding idea. I honestly wanted to enjoy the night. And I did. Kelly and I danced a few times and we certainly enjoyed the views from the yacht, especially as we sailed right under the feet of the Statue of Liberty. So the bride and groom probably got what they hoped for.

So instead of criticizing this wedding, I want to point out some of things I noticed during this evening. And in doing so, I challenge you the reader to be honest with yourself. Answer the questions truthfully, and in doing so, maybe you'll discover that you have nothing to fear from the "iPod Wedding" thing.

Or maybe you'll find out you do ...

The Wedding Ceremony

We were still in dock when the ceremony was about to begin. A voice came on over the house system directing us to head up-front. The voice did not use first names, just said the "ceremony" is about to begin.

Then music started playing. It was a song I doubt most people recognized but I thought it was a "cool" choice for a processional song. It was Hans Zimmer's "You're So Cool." You may know it from the movie True Romance. So the song was already playing as we got up to the bow. The bride got out of the Town Car that had brought her to the wedding and now she had to walk all the way down the pier, over the gangplank and then to the front of the ship. You can see where I'm going with this I'm sure. I felt a knot in my stomach as it was happening even though it wasn't my responsibility. And sure enough the song ended before the bride could even board the ship. There were a few seconds of dead air, a different song started briefly then stopped. Then "You're So Cool" began again. A few chuckles drifted through the crowd so I wasn't the only one to notice.

The end of the ceremony was much smoother. Right after the groom smashed the glass the recessional song began. Again it was another unique one, "Lovely Day" by Bill

I felt a knot in my stomach even though it wasn't my responsibility... and sure enough the song ended before the bride could even board the ship.



Withers.

So I wonder: "Would most DJs have done any better with the processional? Would you have started 'You're So Cool' later so that it ended in time or would you have brought two copies to have avoided the dead air? Or better still, would you have looped the end and then exited the loop just as the bride got to the top of the aisle?"

Announcements

After the ceremony the boat pulled out of the dock, which was refreshing. As we started moving the air began to cool a little. The crew served some hors d'oeuvres and then after a while an announcement was made, directing everyone to the top level (where we were, and where the dance floor was) for "the dances." About five minutes later another announcement told us that "the bride and groom will have their first dance" and the song began. They had picked another cool one (Jack Johnson's "Better Together") and this bride and groom had obviously taken dance lessons because they gave a gallant effort at a fox trot. The next announcement said that "the bride will now dance with her

father" and that was followed up by "the groom will now dance with his mother." I jokingly whispered to Kelly that maybe someone had prerecorded all these announcements, kinda like my GPS unit in the car

So I ask you: Could your announcements be pre-recorded? Do you say the same thing week after week? Do you personalize your announcements for each and every couple and situation? And I'm not just talking about using first names (but that obviously is an important basic way to personalize.) Do you find out why a couple selected a specific song and maybe work that in to the introduction? Do you recognize couples who took dance classes? Do you sincerely encourage their family and friends to acknowledge them with a round of applause?"

Dancing

After the formal dancing we were left on our own for a while. No one directed us what to do. The hors d'oeuvres were finished so we grabbed some cocktails and watched the scenery from the deck of the ship. It was a gorgeous night and seeing the city from this vantage point was unique and beautiful. Later


we were told (in person by a crew member, not via an announcement) that the buffet was open and we could eat. During this time the ship's sound system was providing a cool mix of background music: original standards (Dean Martin, Frank Sinatra, etc.) and what I call "standards covers" (Michael Buble, Rod Stewart, etc.). I did happen to catch one double play (we heard two versions of "Come Fly with Me") but I'm sure I'm the only one who caught that.

After we ate, the play list (and the volume) changed. We were treated to a mix of dance songs that ranged from the '70s to the present. Kelly and I were out on the deck when I heard "Hava Nagilah" come on. We hurried inside to the dance floor. The bride and groom were dancing with two other people. And worse, the sound system, which earlier had sounded terrific playing background music was crackled and muffled trying to handle the increased volume. Still, we joined the meager dance floor until the song ended. Then three or four seconds later, the next song started.

And so it went. Every song would end, there'd be a few seconds of dead air, and then the next song would start. It was bad when a song ended cold; it was worse when a song faded. Kelly and I danced to a few songs but then gave up and headed back out to enjoy the evening and the stunning views of Manhattan.

So I ask: Are your mixing skills adequate enough to maintain a dance floor? Nobody ever said you had to be Danny Tenaglia to be a mobile DJ but let's face it, after the formalities are out of the way, our number one job at most parties is to get people dancing. Are you able to beat-match songs well enough to keep people moving? Do you know how to avoid lulls in the energy that tend to clear your floor? Have you given enough thought and time to programming and dance floor theory? Do you ever practice mixing?

Final Observations

My overall experience at my first ever I-pod wedding was delightful. As I've said, Kelly and I had a nice time and I do believe that the bride and groom got most of what they were looking for. But there were moments during the night when an iPod and a crew member making announcements were drastically less effective than what we as mobile disc jockeys can provide for our clients. I firmly believe that if we continue, as an industry, to stress things like personalization, emceeing skills, help with planning and music selection, and our professional sound and lighting, most brides will continue to hire us to take care of their entertainment, rather than leaving it up to their MP3 players. 

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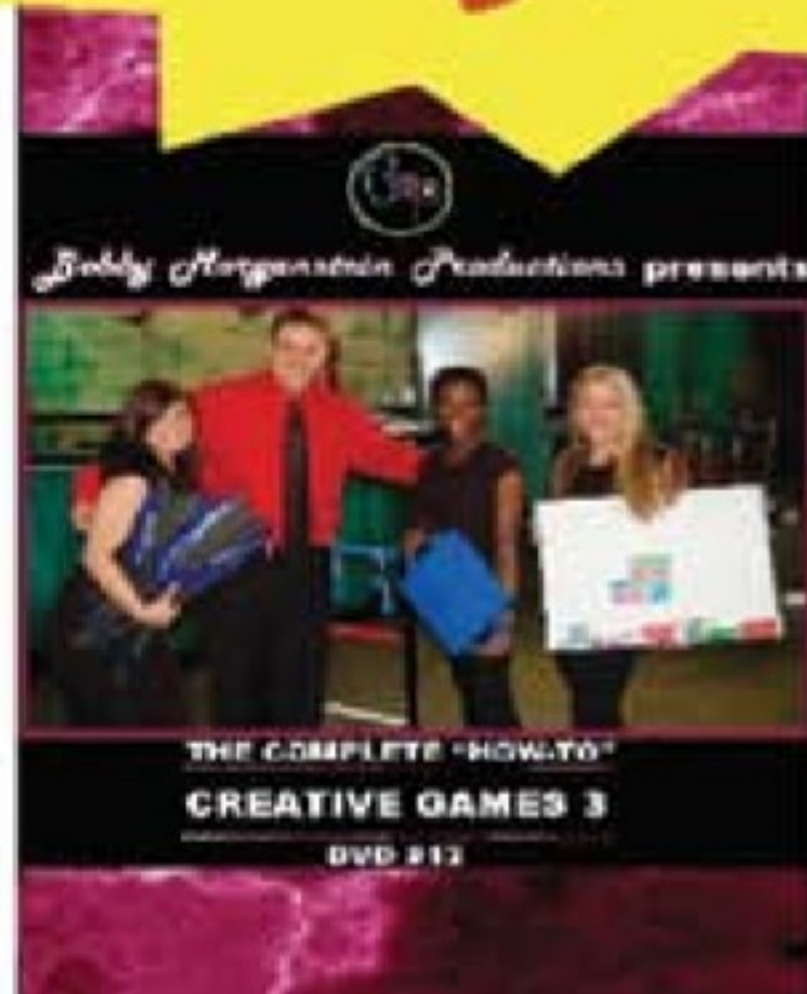
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ASSOCIATION NEWS

It's Showtime!

Make sure to visit Booth #425 at the upcoming Mobile Beat DJ Show, Feb. 12-14, 2008. You can speak to association leaders and find out more about new benefits like the new low-fee merchant card system and a new money-saving opportunity through Men's Wearhouse for the purchase of tuxedos. You'll also be onhand for the associations yearly national meeting in conjunction with the conference. (See ADJA.org for more info on the time and place.)

Through First National Merchant Solutions, one of the nation's leading card processing centers, the ADJA now offers members a variety of options to choose from as they decide on the best, most flexible methods for taking credit cards in their businesses. Finding the best credit card arrangement for your company can be a daunting challenge. Come to the show and speak with your ADJA representatives about how to take advantage of this helpful arrangement with First National.

To keep your wardrobe refreshed, Men's Wearhouse is offering ADJA members carefully selected tuxes from its rental liquidation pool. These are the best of the best, with many designer names to be found and priced so affordably that every member will want to buy 2 or 3. (Really!) You'll actually be able to get a tux jacket, pants, waistcoat, tie and shoes for about \$100! If you don't know your measurements, simply go to any Men's Wearhouse store to be measured, free of charge. (However, don't mention this offer to store personnel, as they do not know of this test program at this time.)

Find out more about the program at Booth #425 at MBLV08, or visit the ADJA Tux Store at <http://adja.formalweardirect.com> to order yours today.

THE MASTER'S SERIES

Where's The Party At?

By Scott Faver, The Game Master

This is a question I ask my clients. Not to discover physically where their party is at—hotel, banquet hall, backyard—but instead to help them recognize the importance of their participation in the celebration.



The questions go something like this:

Question: Who is the party for?

Answer: Me

Response: Right

Question: What is the party all about?

Answer: Me

Response: Right

Question: Why is everyone there to party?

Answer: Me

Response: Right

Question: Where is the party at?

Answer: The Hilton Hotel

Response: Wrong!

So I start over again with the questions, "Who is the party for?" and so on...Until they see the pattern. The point to bring home to the client is: The party is for them. The party is all about them. Everyone is there to celebrate with them. And the place the party is at is wherever they are.

If they are on the dance floor, that's where the party is at. If they are participating, that's where the party is at. And if they

Hey DJ! Welcome to back to the Master's Series: The Game Master's take on games, performance, marketing, and DJ business concepts, designed to take your business to the next level, and beyond. Each article will tap your potential, stretch your limits, and inspire you to—to give your clients what they want, make them raving fans, have them refer you to all their friends, and keep coming back for more! Just what we all want.

are hanging out at the bar with their friends, then that's where the party is at. If they continually go outside for a smoke, that's where the party is at. And so on.

This does NOT conflict with a client who prefers NOT to be the center of attention, it just means you have to design the party and its interactives to accommodate the client's style and personality. This concept is true for most events, and particularly important for birthdays, bar/bat mitzvahs, youth events, and weddings.

So, next time you chat with your client, make sure you ask them..."Where's the party at"?

For more party ideas visit:
<http://thepartyfavers.com/maillistform.html>.

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— Plato

The background of the entire poster is a photograph of the Chicago skyline, featuring the Willis Tower (formerly Sears Tower) on the left and other skyscrapers in the distance under a clear blue sky.

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Destination: Entertainment

By Mike "Dr. Frankenstand" Ryan

Working with DMCs; are you ready for the cream of the corporate gig crop?





When corporate groups, especially the larger ones, bring hundreds and even thousands of their employees to a city for a convention, they often need “local help” with transportation and coordination of a variety of special events. This service is often provided by a Destination Management Company or DMC for short. Conventioneers also like to party and DMCs have entertainment connections too. That’s where DJs comes in. During the holiday season, when DJs are busy, DMCs are dormant. However, when the holiday season drops off, the DMCs are busy again with conventions, and that translates into more parties and potential business for DJs who are connected with this kind of organization!

The Big Leagues: Making the Team

Imagine you’re a meeting planner and you are responsible for organizing your company’s upcoming convention. You’ve got plenty to do and the last things you want to worry about are the ins and outs of an unfamiliar city that you’re only going to be in for a short while. If you’re a seasoned planner, you’ve already hooked up with a local DMC who has all of the contacts you need—including entertainment!

There are challenges for DJs who find themselves working for a DMC, however. The biggest one is just getting a DMC to hire you in the first place. This is truly the big leagues for DJs; the whole attitude changes at this level. PRA Inc., with 19 franchised offices across the America, is one of the biggest DMCs in the country. Dante Mancinelli of PRA’s home office in San Diego says there’s a big difference between regular parties and DJing for a DMC: “Weddings and birthdays tend to be more formula driven. A corporate DJ needs to know what the team is trying to accomplish. The DJ must understand the importance of the partnership we are trying to build. DJs also need to be familiar with the different players that might be

on site: Incentive Houses, Production Companies, Entertainment agencies, Travel staff, the end client and the venue contacts.” And, in this setting, he stresses, “Under no circumstances should a DJ ever hand out business cards.”

Where do DJs fit into the entertainment needs at the corporate level? Mancinelli says, “Depending on the program and budget, there are times where a DJ is used as part of a larger party or in between big acts. The DJ can also be the main entertainment! Ideally, the DJ should be able to adjust as needed. Play lists are always helpful, and if a song is ever requested ahead of time, make sure you have it!”

DMCs can afford high quality DJs. So says Roger Devenyns, a sales manager with Star Destination at Starwood properties (Sheraton, “W”): “A DMC brings a higher end client to the table. In general, because DMCs cost money to use, their clients are prepared to spend more money.”

“But with more money comes more expectations,” he adds. “DMCs look for DJs who are professional at all times. Some DMC programs may involve awards or ceremonies requiring the use of the DJ sound system or require the DJ to act as the MC.” Devenyns continues with some important recommendations: “When in doubt, overdress and be overly nice. A DMC’s biggest concern when hiring a DJ is uncertainty. Does the DJ understand the market? DJs need to remember that the event is not a networking opportunity, they (DJs) are there as agents of the DMC and everything they do is a reflection upon the DMC. They cannot drink alcohol, eat the client’s food, give out phone numbers or hand out cards (are you seeing the trend here?).”

Get with the Program; Roll with the Punches

A typical chain of command for an incoming corporate group starts with the corporate meeting planner who contacts the DMC. The DMC then contacts a Talent Agency, which then contacts the entertainment, for example, a DJ. Devenyns says by the time the talent (DJ) gets the contract it becomes a matter of expediency: “Having a discussion about (any) decisions on the day of the event, or on-site, is the VERY LAST thing a Sales/Ops Manager wants to deal with on site. If the DJ is booked through an agency, any and all instructions should have already taken place. The agent should pass that information on to the DJ as thoroughly as possible. That is why the agent is being used to book talent. On-site really becomes: “just do it.”

Last minute changes do happen, however. Devenyns explains: “Sometimes the client decides they need a DJ as a last minute addition. Occasionally everything is arranged through a third party and the DMC contact is meeting the client for the first time at the event. In this case the DMC may simply be unprepared. But that is why they hired you, the DJ, to be professional and to provide good quality service in spite of having minimal information up-front. The DJ who can handle last minutes changes will be the one who get called for more business!”

As you can see, a DMC plays an important role in the convention industry, helping coordi-

DMCs Speak

At a round table discussion with six PRA Account Executives, I asked them to elaborate on how they work with DJs. Here is a summary of their answers:

Q: Where do they find DJs?

A: “Preferred vendors lists and talent agencies.”

Q: Would it make a difference knowing a potential DJ was a member of a DJ association?

A: “Probably not.” Actually, they didn’t even know there where any DJ associations in their town (San Diego)!

Q: What do they look for in a DJ? They were all very specific: “Being able to read the crowd!” Sometimes clients are new to traveling as a group; for others it’s old hat and they would rather network than dance. Being able to tell the difference and adjust accordingly is critical. Sometimes a group’s meeting planner thinks that her group will be big dancers and later finds that they are more interested in networking. A DJ needs to be flexible and, again, adjust accordingly—in other words, read the crowd.

Announcing skills are also very important. They especially like to hire DJs “who are already experienced with corporate events and who are very professional.”

Destination Management Not Just for the Big Boys

With this general understanding of what a DMC is as a background, you may also gain some insight into some of your own regular interactions with venues. Some hotels have their own “in-house” DMCs. Roger Devenyns of Star Destination says this is a great benefit for a vendor: An in-house DMC is a direct connection to all the events on the property. “Often our catering department will ask us who we would recommend as a DJ or they will see a DJ we use and then ask us how to get in contact with them. This is HUGE for a DJ because all non-corporate groups (those involved in reunions, weddings and other social events) tend to work directly with a hotel Catering Manager. Also because we (in-house DMCs) have years of experience working with the property and the hotel departments and are very comfortable with discussions about what works here and what doesn’t.”

nate hospitality and entertainment for the huge conference industry. And because conventioneers like to party, DJs should be very hospitable to DMCs. **MB**

Mike Ryan started out writing for news radio, and has DJ’d on KGB and KSDS. He mobiles as Mike on the Mike, and also works part-time as a DMC tour guide. Mike is the inventor/owner of Frankenstand Powered Speaker Stands. He has been the president of the San Diego Professional Tour Guide Association, a board member of his local NACE chapter, and is a member of the San Diego Chapter of the ADJA.



The Amazing Expanding DJ

Part II

By Paul Kida, The DJ Coach

In our last article, we discussed the importance of change, along with growing and broadening our thinking when it comes to our business and job performance. It is only logical to believe that by expanding and being adaptable in all areas of our profession we will become better disc jockeys, attract better clients, and also make a better living by charging what we are truly worth.

Expanding Past Obstacles

To some of us, there still remains a psychological stumbling block to change, as well as to charging more for our "expanding" services. Your mind is telling you that, yes, this is the right thing to do, and by expanding in various areas of the industry, you can see that the benefits are there. However, somewhere in the back of your head is that little voice saying, "I'm comfortable where I am," "It's too much work," "I don't know if I can do it!," "How can I keep coming up with new ideas?" "I can see the benefits, but [you fill in the blank]," or the biggest one, "I know my clients won't pay that much!"

Do you see where this is leading? Yes, the first step in becoming the Amazing, Expanding DJ starts, NOT with your business, NOT with your job performance, NOT with your area of the country, but with YOU, with your thinking, your mindset, and your attitude. The way you think, the way you live, the way you look at life in general has a major impact on everything you do, including how you run your business, how you relate to your

clients, how much you charge, and the quality of your job performance.

How many times have you done something (or put off doing something) simply because you are following your emotions instead of logic and

fact? There is a delicate balance between allowing our emotions to dictate a certain action or decision or simply letting cold logic and facts work for us. Very often, we tend to go to either extreme, not seeing the value of both. Some of us are on the emotional side, making decisions with our hearts, and then others find their decision making to be governed by simply looking at the facts or which is most logical. Now is the time to look at BOTH areas, making small mental adjustments in our thinking, actually expanding the person we are inside.

Not Just the Facts, Ma'am

Has the emotion of fear ever prevented you from reaching new heights or greatness in your profession? Or, on the other hand, do you remember the wonderful emotions that you had when you completed your first gig where your client came to you and expressed thanks for making their day everything that they had ever dreamed, and you knew that being a mobile DJ was something you were destined for? Yes, the emotional aspect of our being can provide a strong motivating force or it can be an obstinate stumbling block!

What can we do with this knowledge? We can embrace it, expand our thinking, and increase our mental boundaries and parameters. We all have different things that limit and hold us back. Now is the time to examine these hindrances to our own advancement and to say to ourselves, "I will not be held back! I am willing to move forward with my thinking, and I will change and expand my attitude!" Remember, perception is reality, so by expanding your perception, you will expand your reality. You will open your mind to a new way of thinking, and you will change your attitude to include new ideas you may never have considered possible before.

Take a moment to do a quick mental checklist on yourself. Look for the weak spots in your



mindset and general attitude and identify any emotions that are impacting you in a negative way. Find the negative aspects in the way you think, such as procrastination or fear of change. Now write them down so that they are visibly imprinted on your mind. As you review this list, think of ways to correct and use them to change. For example, you may use the emotions of pride, passion and love of DJing to make the small mental adjustments that will assist you in expanding, not just as a DJ, but also as a person. This will then automatically spill over into your business as well as your job performance.

Is fear or doubt holding you back in certain areas? Look at the hard facts, use cold logic to overcome that fear. Balance out and temper your fear by looking at the actual benefits that will result from taking the very action that fear is holding you back from accomplishing. Ask yourself: What is the very worst that could happen if I change this? Be willing to expand your mental boundaries and push fear aside. Then make your small mental adjustments, bit by bit, slowly expanding and changing your thinking.

Is it possible that cold facts and logic are keeping you from reaching your full potential in life? Perhaps the "facts" tell you that you cannot move forward into greater success as a mobile DJ because you are either inexperienced, or that what you are doing now is adequate enough

and/or comfortable enough for you and your business. Or maybe the "facts" say that in your area, you can't make a decent living working as a mobile DJ—telling you that it would be illogical to pursue this course in something that you love to do. What do you do? You turn to your emotions to make a balanced decision. You have a love and a passion for the disc jockey profession. You know in your heart that this is the work that you want to do. Then build on those emotions to change the "facts." You may be inexperienced, but you are willing to learn, to expand. You know that there are other DJs in your area that are making a living doing this, so call them, join a group, such as your area's chapter of the ADJA. This is a great way to expand your thinking if you are open and willing to listen to others! In doing these things, you are actually able to change your own perceived "facts" and thereby change your reality.

You may feel comfortable and adequate in what you currently do in life and in the DJ profession, but is this the result you really want? Do you want to be called adequate or aver-

age...or do you want to be called innovative, exceptional in your field? Again, think back to the time when DJing brought you exhilaration and pride in a job well done. Use those emotions to push yourself, expanding your thinking, building the desire to be the best you can be. Balance your emotion and the facts to grow and move forward.

In conclusion, do not be afraid to change! Cast the fear and doubt aside and make positive mental adjustments that will allow you to first expand as a person. With this new vision and outlook, you will then transfer your enhanced thinking to your profession: You will now be The Amazing, Expanding DJ! **MB**

Please send any comments on this article, suggestions for future articles or questions to djcoach@mobilebeat.com.

Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcatsdj.com), and is a regular speaker at the Mobile Beat DJ Show.

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Where Have All the Hits Gone?



By Mark Johnson

The iPod mentality: changing the way DJs must handle requests

As I continue my crusade against the unnecessarily high counts of mobile DJ songs, I find more understanding of why these numbers got out of hand to begin with. There is a chicken and egg situation occurring.

Radio Rewind

When I worked at a small, multi-format radio station, we looked forward to the weekly shipments of promotional 45s and albums from the various record companies. RCA, Warner Bros, Capitol and Columbia could be good for around 5-10 each, as well as many smaller labels with a few every so often.

We would review each record. If it was from an existing artist, it usually had a good chance of making it on our playlists. The unknown artists (regardless of label) had their first 20 seconds played and then the middle 20 and the final 20 to get the overall feel of the song and see if it fit our formats.

Often the albums would have a sticker on the front offering the "suggested cuts" along with other papers to promote the songs. We would follow Billboard and other trade listings to try to emulate the playlists of our successful competitors while maintaining our own personality.

Back then, Billboard had Top 40, Soul and Country Singles Charts. Over the years, they've added Album Cuts, Alternative, R&B, Dance and many more segregated charts.

When I got into the mobile DJ business, there was a peripheral format of music that I became aware of called "College Music." It is named after its primary audience: young adults who, once leaving the nests of their youth, would be influenced by a wider variety of people than in their previous high school environment. Small bands on tour as well as other regional offerings could cause some very minor artists to have a strong following.

I recall high school dances where the kids would ask for these off-the-road groups. I asked where they heard of these groups and many times it was the influence of an older sibling probably in college.

This music brought with it the concept that those who knew of them and liked them were ahead of the general public. There was a sense of discovery and a little [arrogance] as they

iPod people seem to agree that of the thousands of songs on their iPods, ninety-five percent of them are very personal.

would speak in great detail about every aspect of these "cutting edge" artists. Thus, when they made it to mainstream radio, those few people would be proud that they were the earlier fans and not mundane fans like the general public. Then there was the tendency to NOT like a song or band once it became popular (or at least to say so).

There was a coolness factor that prevailed. "What, you've never heard of XYZ? They're the best thing since ZYX." So they knew something that the rest of us didn't.

For example, I recall many requests for The Dave Matthews Band. Using my normal methods for following contemporary music, they appeared nowhere on my normal radar. Not on the radio, not on the charts, no MTV videos, nothing. I thought where did they come from and why am I getting so many requests for them?

As it turns out The Dave Matthews Band has become the poster child for being successful despite the usual promotional methods. Thus, not being a fan then, I had no idea of their immense college success, playing over 380 gigs per year for several years. Thus all of that older sibling exposure trickled down to their siblings and into my request lists.

My Own Private iPod World

Fast forward to today. As I bump into more iPod people and we talk about song counts, they all seem to agree that of the thousands of songs on their iPods, ninety-five percent of them are very personal and for the most part unknown. They are duplicating the buzz affect of knowing (and liking) and artist before everyone else does.

I recently did a college graduation party and this mismatch occurred very often. Before the party, I asked the guest of honor pretty explicitly about music and she indicated that she preferred more classic songs (1990s and 1980s) and that the current music would not be a problem. Unfortunately her guests didn't get that memo and I got barraged with dozens of iPod-mentality songs. It's almost like they wanted the unknown song that they just played on their iPod to be played again at a party volume for everyone else to "enjoy."

I'm not predicting the downfall of the Mobile DJ business but I can certainly see how it's getting harder and harder to please clients' and guests' music tastes, while still providing an entertaining experience for all. Even if I had all of these off-the-road songs, I would only be pleasing a one or two people at the other guests' expense.

Album Notes

One of the formats currently used by radio stations is called MOR or "Middle of the Road." I guess this identifies with an audience they perceive to desire music along the straight and narrow rather than leaning to the left or right.

Years ago an album spawned at least one single release if not two or three. Some albums produced four or more singles, but these were from very major artists with heavy promotional effort. These were pulled from the same 12-14 songs that appeared on the album.

Nowadays a 12-song album gives us 12 candidates for hits, as the concept of the single is gone. People can download any of the songs without purchasing the entire album. Thus, the hit songs are not dictated by radio or record companies anymore. Rather, the presence of any song on an iPod® is all the promotion that song needs to be requested...and gives me, a mobile DJ, the chills.

We are not radio stations with our delayed reaction to the success of a song. We know almost immediately if a new (or any) song is well received and can go from there. We certainly enjoy the positive reactions and have endured the negative reactions. I just hope to have more positive than negative reactions to playing new songs. But entertaining three people while NOT entertaining 197 people isn't my idea of fun either. **MB**

Mark Johnson is a long-time mobile DJ and has written for Mobile Beat for years, giving his insightful and often incisive perspective on many business and operational ideas. His articles grow out of his own experience and his observations of other DJs during his travels. Always providing an alternative view, his previous articles can be found at www.mobilebeat.com/archives.



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MORE MUSIC IS A GOOD THING

By Stu Chisholm

THE DEBATE CONTINUES

In the last issue, fellow columnist Mark Johnson asked the question, "Why?" in reference to having a large mobile music library. As mobile DJs, we often take great pride in the tools we use to do our job. We love our gear and our music, and we often accumulate far more than we'll ever need! So I'd like to answer that question starting with one other: Did you ever buy a piece of gear and never end up using it?

For me, that answer is an emphatic NO! There are certainly some pieces of equipment that I use much more than others, yet I'm sometimes amused by the fact that once I have something, I use it. It may be something I've done well without, but once I have it in my hot little hands, I can't help but find a way to get the most from it. This holds true with my music as well.

The Numbers Game Revisited

In the "bad old days" when I lugged around vinyl records and, later, CDs, I used to have a scheduled "weed-out" day (usually centered around April and tax time, just to group all of the unpleasant chores together). I would flip through my collection and remove any selection that I hadn't touched in the past two years. This system worked pretty well, since most weddings supplied a list of songs before the event, giving me time to temporarily re-add any songs I'd removed for that occasion, and kept my load a lot lighter overall.

The fly in my DJ ointment came from the fact that I also worked nightclubs for many years and my nightclub patrons don't get to supply a list. To complicate things even more, I hopped between several different clubs, so one night I'd be playing dance beats, the next I'd be at the oldies club playing Motown and the classics. The following week I might be playing at a country bar and then cruise over to the local sports bar to spin some classic Rock & Roll. When you play a single format for an entire night, you can't just rely on the few selections you might take to a typical wedding. If you have a regularly scheduled night, the problem compounds, because clubs tend to have a large base of regular customers who come out on

the same nights. (Especially at my sports bar, which served softball players who followed a strict schedule.) You won't last long playing the same tunes at the same time and in the same order night after night. The name of the game is versatility, and having more options is one of the keys to that goal. This is the first answer to "Why?"

Yes, It Really Is About the Requests

Mark's experience aside, I actually do take (and play!) requests. In fact, one of the ways I market my service is by featuring my "deeper than the average wedding DJ's music library." This is answer #2 for having such a library: to cater to the tastes of clients who don't follow the mainstream.

One of the problems we're currently facing as mobile DJs is the stereotype of the "cheesy wedding DJ." Just the other night on PBS, they did a story on couples who preferred the use of an iPod® over hiring a professional DJ, citing one poor entertainer who was out of step with his clients and played an entrance song that was older than the wedding couple themselves! The couple interviewed didn't want "Celebration" or "Macarena," and were planning to use their iPod to take control over the music.

Whether or not this stereotype is fair, we now have to work harder to convince our clients that we're not "that DJ." For years I've supplied my clients with planning forms, which is another way of giving the client a certain amount of control over the music. These lists have been invaluable in growing my music library over the years. They have alerted me to trends long before radio or trade magazines picked-up on them. I've also become knowledgeable of some local favorites as well as the staples that certain ethnic groups expect. All of this will build a music library up!

A Bone for the Dog Eat Dog Marketing World

There are some other, less consumer-friendly reasons for playing a "numbers game" with music libraries. As Mark pointed out, some DJs may just use a large selection to make themselves look "bigger and better" than their competition (when they don't have the professional "goods" to back that up). While we can challenge the ethics and validity of such marketing tactics, we cannot debate the logic. A savvy marketer will talk up every possible advantage that might benefit a client to make a sale, and it would be a mistake to bypass this one! A restaurant might feature a massive menu even though any given client can only eat one meal at a time. Similarly, even though I may only be able to play 50 to 70 songs in a typical evening, having a library of tens of thousands of songs might be the one thing that makes my service more attractive than the other DJ down the road.

Why Not?

Every one of us has gotten that request that we didn't have. We've also gotten that request that, when we say, "I've got that," we've seen the guest's eyes light up when they say, "Really? I can't believe it! I've asked a lot of DJs if they have that one, but you're the first one who did!" I don't know about you, but I prefer the latter reaction. As Mark also pointed out, the cost of a good-sized hard drive has dropped to a level such that affordability isn't an obstacle. Because they have such a massive capacity, it is also unnecessary to rip your MP3s to such a low bit rate that it causes audible distortion. Best of all, you will no longer have to tell a requestor, "I'm sorry, I left that song at home." As I see it, these facts remove objections!

So the bottom line is that a large music library doesn't make you the best DJ any more than buying a Ferrari will make you Dale Earnhardt Jr. But it CAN help to advance you toward that goal, by making you more versatile, better equipped to handle many different functions and meet the demands of an increasingly sophisticated and diverse clientele.

Until next time, safe spinnin'! **MB**

Stu Chisholm, a mobile DJ since 1979, has also been a nightclub DJ in suburban Detroit. He has also done some radio, commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven.

A RESTAURANT MIGHT FEATURE A MASSIVE MENU EVEN THOUGH ANY GIVEN CLIENT CAN ONLY EAT ONE MEAL AT A TIME.

EDITOR'S NOTE: MORE, MORE, MORE...

One thing that the constant development of digital technology has done for DJs is to reduce the size and weight of music libraries to potentially that of a laptop computer or external hard drive. So, instead of crates of vinyl weighing what seems like tons, or more compact, but not much lighter boxes of CDs, the mobile jock who is so inclined, can pack literally tens of thousands of songs into a hard drive. On the outside it's smaller in size and weight than a mini phone directory, and on the inside it can virtually hold as many songs as the directory has phone numbers!

While it's not quite as important as some other questions facing humanity these days, brought by super advances in technology (i.e. cloning works—but should we apply to humans?), many DJs seem to be thinking about how this huge increase in music portability is affecting their approach to DJing, if the examples that here are any indication. Although we have tried to let this topic rest, it keeps on popping up. Since this issue is focusing on how the web relates to DJing, and since the web has a lot to do with the mega-music library revolution, we thought it was appropriate to gather some of the voices together and share some different views on the subject.

Add your own voice to the conversation: Go to Start.ProDJ.Com and join the forums. Or e-mail me at dwalsh@mobilebeat.com. -DW



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MY...HOW MY MUSIC COLLECTION HAS GROWN

By Donny Brusca

DJ SPEAKS AS REQUEST-FILLER AND MUSIC COLLECTOR

Reading Mark Johnson's "Music By Request?" article in the November issue made me think about how I've amassed such a large collection of music, and why I bring so many songs to every event.

I'm one of those DJs who carries tens of thousands of songs on over 2,500 CDs (but I'm now moving slowly towards MP3s). Sure, it would be easy to reduce my collection from over 25,000 tracks to just the most popular 2,500 songs; in fact, as the author of DJ Music List, I already have a good idea of what they are. But instead, I bring an extra 6' table and 6 extra cases of CDs covering about ten times as many tracks. Why? Not because "he who has the most songs is deemed the best DJ," and certainly not for the exercise. Instead, it's because in every case the song was purchased for a reason, usually because someone requested it, and so I feel it's better to have it than not.

Give Me a Reason...

I try to personalize every event by asking the client to pick out 25 requests that they'd like to have played. I usually have about 20 or more of their requests already, but there are usually a few songs, even with my huge collection, that I don't have. Up until recently, I would purchase the songs on CD, though now I usually download them from Napster or iTunes. Just five new titles per event, at 50 events a year, can really add up. Yet, nearly every one of my clients thanks me at the end of an event, specifically for playing all their requests.

I also subscribe to new music pools. These subscription services are essential, and there are times (i.e. youth parties) where I've worked almost entirely off my music pool CDs. With my subscription to JonesTM's Prime Cuts, I get about 20 new songs a week. That's about 1,000 new popular songs a year. I also subscribe to three Promo Only monthly formats for Latin, Caribbean and Dance tracks, which comes to about 750 more songs a year. (I just checked: I have about 9,000 song titles just from promotional CDs alone, not counting duplicates and different mixes...and this doesn't even include music that came out before I started to DJ!)

There are also the times when a party guest requests a song, old or new, which I don't have. I always write down the request, and after a second request, I always purchase it. After all, if two people from two different events request the

same song, it must be worth having. I think this is part of my job of staying on top of what's popular in music.

Some songs I've purchased for completeness, as a music collector. For example, whenever local radio stations run countdowns of the top songs in their genres, I download the lists from their web sites and purchase any songs I don't have. I figure that if they're popular enough to make their lists, based on listener requests, then they're popular enough to own.

Here's another example. When I realized I owned over 75% of the #1 Billboard charted songs since 1940, I decided to go ahead and purchase any of the other #1 songs I didn't own. Now I own them all. Was every one of these songs requested by someone at some point? Probably not. But at some birthday parties, I now involve the guests by playing "Name That Birthday Tune." In this game, I play the #1 charted song, going back every ten birthdays, until I reach the guest of honor's "birth song."

Playing What They Say

I'm now in the process of ripping my CDs to MP3s, and when I'm done, I can see no logical reason to carry only 5,000 songs and not all 25,000+ songs in my collection. After all, my hard drive will take up the same physical space, whether it's a 20 GB or 100 GB. If the bride comes up to me and asks me to play "Me and My Shadow" by the Rat Pack because that's the song her father used to sing with her when she was little, I can say "Coming right up!" instead of "I'm sorry, I didn't bring that song."

You'd be surprised how many new clients tell me that they were at one of my parties and they couldn't believe I had their requested song, never mind that I played it for them. In fact, I find myself giving out business cards most frequently after playing out-of-the-ordinary requests for guests. Other clients book me because they were able to find their own obscure favorites on the song list they downloaded from my company web site.

It's my willingness to play requests that's my biggest selling point, and many clients have commented that they were sold by my motto's promise to "Play What You Say." While many clients ask for all the same songs everyone has come to expect, others know they can tailor their event to be very different from the typical shtick. Recently I played a 40th reunion party in which every song was a charted hit between 1963 and 1967, the high school years of the alumni. If my collection was just one-fifth as large, would I have had enough music from those years to do so effectively?

And, yes, I do play at least half, if not all, requests made by clients and guests. I even go

one step further. For events where the clients would rather not make up their own request list, I offer to place "music request cards" on the tables, and invite guests to write down a song and bring it to the DJ. Of course, I don't play songs on a no-play list, or even those that seem inappropriate to the mood the clients are trying to create. And sometimes I get too many guest requests—especially in the last fifteen minutes, and usually at teen parties—and I can't play them all. Plus, I always give priority to the clients' own requests or to those of other special guests (such as parents or bridal party members). Sometimes, in fact, the clients will even ask me to not take any guests' requests, and that's fine too. But I always try to play what I can; the trickiest part is finding the right time to play it.

Perhaps I take requests more seriously than some other DJs, including the five DJs Mark surveyed for his article, but when I can organize my music sets so that I can keep the guests dancing and still honor most requests, then I know I've done well. I also know that many DJs will never play requests that may jeopardize their image. If they fear a song may not fill the dancefloor, they'll refuse to play it. My focus is to satisfy the client; I love to get the "thumbs up" when I play a song that the client knows is on the list. And many times, a family or group of friends go wild over a song that I wouldn't expect a big reaction from...but it's a hit for them!

I do explain to my clients that the songs that will usually keep their guests on the dancefloor are the most popular DJ party songs, and I give my clients a free copy of the DJ Music List so they know what these songs are, but I always tell them that they are free to pick any songs, even if they're not in the book. Still, I find that the book usually does guide them towards selecting mostly danceable hits rather than too many esoteric personal favorites.

In the end, do I think having more music makes me a better DJ than the next guy? Not necessarily. If his mixing, speaking, entertaining, organizational, or personal skills are superior to mine, I'd take that any day. But, all else being equal, is a DJ with 2,500 songs better prepared than one with only 250? Of course! Well, then, why wouldn't having 25,000 songs available be better—even just 1% better—than having 2,500? I think it is. **MB**

Donny Brusca has performed at hundreds of events as the owner of Sound Sensation in Staten Island, NY (www.sound-sensation.com) and is also the author of the DJ publications, BPM List (www.bpmlist.com) and DJ Music List (www.djmusiclist.com). He also enjoys his other profession as the Academic Dean of a business college in Manhattan.

The DJ Music List, mentioned in the article, now comes with a limited license allowing DJs who purchase the book to distribute free printed copies to their clients and employees. See www.bpmlist.com for details.

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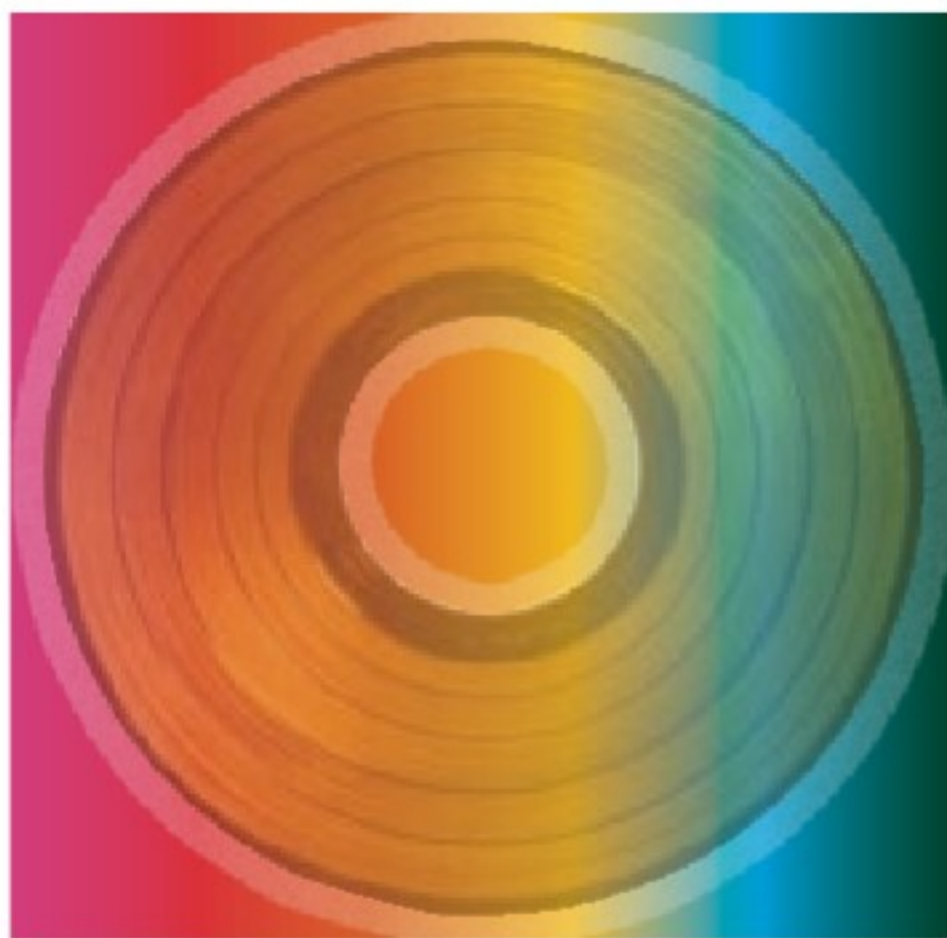
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Eclectic Musical Tastes: How to Serve the Latest Flavor

By Larry Williams

Balancing a desire for the unique against proven party performance

For as long as the mobile DJ industry has been in existence, so too has been a commitment by DJs to supply the finest in dance music.

The pre-millennium years saw many DJs showcasing popular dance classics to the delight of their audiences. Favorites such as "Electric Boogie," "Conga," "Love Shack," "YMCA," "Macarena," "Celebration" and "The Chicken Dance" would offer the perfect party atmosphere and, in the hands of talented DJs, would help transform gatherings into energetic "happenings" that placed DJ entertainment firmly atop the list of most-desired choices for private party functions. However, it seems that the classics DJs have previously relied upon have become less-utilized tools in our efforts to maximize and manage successful dance party situations. Just as the overabundant use of Kenny G's sax stylings ran its course for most dining situations, the same can

In a perfect world, we would be given the "green light" to use our judgment regarding any and all music to be played for the dancing portion of an event.

be said of many of frequently used (or over-used) party favorites.

One hears the expression "over-played" a lot more often, coming from customers as they describe their desired play lists in pre-event consultations. For many clients, it seems that classic dance selections are giving way to a more varied selection of artists and songs...which in many cases are not the most danceable. This eclectic taste in music is becoming more and more common and provides an increasing challenge for many DJs.

Turn and Face the Strange Changes

In a perfect world, we would be given the "green light" to use our judgment regarding any and all music to be played for the dancing portion of an

event. However nowadays, "do not play" lists are becoming quite the norm. There seem to be a number of reasons for this.

One can be the fact that the dance classics have certainly been over-played at many functions, leaving a stale taste with newer clients. Another is the desire many have to create a play list (or organize an entire event) that is significantly different than the ones their friends or family members have had, other events previously attended by their guests. We must also take into consideration the fact that some songs are simply annoying to some people or may bring back regrettable memories. Regardless of the reason, the fact remains that some customers may wish to incorporate a more eclectic mix of music that might not always qualify as danceable, according to judgment of an experienced professional DJ.

Effective Solutions

Knowing that whatever the music mix ends up being, the responsibility for a "successful" party is placed squarely upon us, how might we best confront a customer request for such an eclectic selection of music, knowing full well that its results (on the dance floor) might be received as less than favorable?

Well, for starters, we can address the situation in a straightforward manner, in the hope that our knowledge and experience in creating great dance situations will shine through. A professional DJ will be able to tactfully suggest that the requested music is better left for cocktail hour, dinner hour or even personal listening on the iPod® or the car stereo. An honest approach based upon experience

can often be effective.

Another approach might be to present the client with well known dance charts or industry dance lists that speak to what might represent some of the most requested music for similar dance situations. This might work well for newer DJs who don't have a reputation for experience to back up their counsel to the client.

Obviously, customer insistence on "unique" music can reflect badly upon a DJ if minimal dance floor involvement occurs. This can be a very real negative public perception of the services we offer. When this is of real concern, one might consider painting a picture that clearly offers an advanced look into what some non-danceable music might do to their party. It can be reason-

ably explained that non-danceable music that "clears" the dance floor can create a perceived lull that can be detrimental to guest participation in the festivities. At weddings, for example, a lull of this nature can suggest to guests that the party is actually winding down. Such a perception might cause some guests to head for the coat check or say their goodbyes prematurely.

Another common wedding reality mimics the actions of the bride and groom. Audience members often find themselves celebrating in the same fashion as the guests of honor. In other words, if the bride and groom are dancing, it's likely that audience members will follow suit. Again, the likelihood of dancing increases when the songs are proven dance hits. But it is fair to ask whether the couple thinks that if they are dancing to the eclectic music requested, there will be other audience members who will join in. If they are absolutely certain of this, then you do well to honor their request. (...While also keeping danceable music at the ready as a back-up, should the party falter!)

Performing the Balancing Act

Without a doubt, the replacement of dance party classics with a more eclectic blend of seldom-heard customer favorites is best approached on a case-by-case basis. Many clients have begun to steer away from the routine cookie-cutter type of dance performances that incorporate the usual often played party songs.

For some, the need to avoid what they perceive as "usual" party music fare is often met with a desire to utilize that which is "common" in their own day-to-day routine, yet might not register with guests. Often customers simply need a DJ's guidance to make a great decision. There are also times when their assessments of such anticipated eclectic music might truly be the perfect solution for their party.

In the final analysis, a dialog between client and entertainer that allows for a balance of "unusual" requests combined with the DJ's ability to react with good judgment to the state of the dance floor is key in determining the degree of eclectic music which might be incorporated into their event. **MB**

Larry Williams is the author of Mind Your Own Business (ProDJ Publishing). He is also a nationally recognized seminar speaker and serves as an officer for the American Disc Jockey Association. In 2006 he was awarded the ADJA's Michael Butler Humanitarian Award. For more info, please visit www.djlarrywilliams.com.



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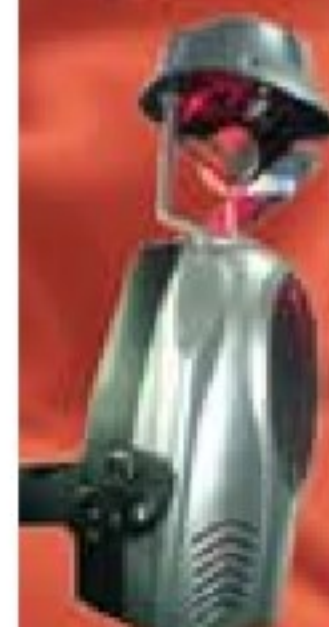


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Check out the **DMIX300** and other Cortex products at **cortex-pro.com**

High Class Video Delivery

By Marc Andrews

Elite Screens make it easy to elevate your video presentation

With a lot of high school dances trending towards video dance parties, and more and more couples needing a screen to show the montage the new sister-in-law made for them, having a quality screen that you won't have to replace every year really matters. Recently, I was able to check out a couple of great screens from Elite Screens, based in Cerritos, California. Elite makes a wide variety of screens, ranging from huge retractable ones you might see in a college gymnasium down to home theater-size. In between you'll find the mobile DJ-friendly portable models. The Quick Fold series comes in sizes ranging from 72" to 200" for larger events and the EZ Cinema series ranges from 60" to 100." Both front and rear projection are available.

Easy Projection Unfolds

The first screen I was able to check out was a 180" Quick Fold screen. It arrived in one of the coolest carrying cases I have ever seen. The case is a very nice rolling aluminum model with tie-down straps inside, so all the components stay put. The frame is also made of lightweight aluminum and is very sturdy. The screen is made of Elite's high-quality CineWhite material. The frame height can be adjusted by 8" up or down, depending on your presentation needs. The screws that attach the frame to the screen have knob handles that fit your hand nicely and are easy to align and screw in, unlike some screens I've used that have jagged screws. Set up of the whole package set up was very easy and fast. I was able to use this screen at many homecomings this past season and at a couple of corporate events. It provided a great crisp projection surface every time.

Instant Cinema

The next screen I had the pleasure to use was an EZ Cinema model. I used this for video montages at a number of weddings. "EZ" is definitely the word for this screen. It too comes in a nice carrying case that has a hole for the handle or a shoul-



der strap and is easy to carry. When I arrived at each event, I slipped the cover off, popped open the aluminum carrying case, and quickly pulled up and latched the screen to the telescoping bar. Nice rotating floor supports, just popped out and—PRESTO—it was all set to go. The bottom half of the screen has a nice matte black finish that looks very professional.

This model really works well for those receptions where you don't have a nice space for your screen, and sometimes you have to dismantle it quickly and get it off the floor. I have had tripod screens in the past that made me look like a spastic monkey during set-up or dismantling. In contrast, this screen is SO FAST to tear down it makes you look like you know what your doing, with no embarrassment whatsoever.

With both these Elite Screens, the ease of set-up combined with efficient carrying cases provides a very mobile solution for the DJ on the go who needs a quality screen for a great price. Visit www.elitescreens.com for more info. **MB**

Set Things in Motion

WMS 200 Wireless Adapter provides true video freedom

By Dan Walsh

In a previous issue, we showed you the WMS 100 wireless adapter from NewSoft America Inc., which provided a great way to project presentations from your laptop wirelessly. The WMS 100 unit did not however reproduce true video, and was helpful only for PowerPoint slide shows and the like. But the next step has arrived, in the form of the WMS 200, which takes real video to the airwaves.

The WMS 200 enables you to broadcast video, audio, pictures and slides from anywhere in the room. It also gives others access to the same projector for multiple computer use. It transmits lossless, high quality MPEG-1, 2, and 4 video, music, high resolution images, and presentations featuring dynamic animation and audio. The wireless projector adapter can support resolutions up to 1024 x 768 at 16/24/32 bit color modes.

NewSoft's reliable Presto! WMS software controls access to the adapter and also offers an easy to use interface for broadcasting content. As with the WMS 100, installation and start-up are easy with this program. Once the software is on your computer, one click is all you need to get connected and stay connected.

More information on this and other NewSoft products can be found at www.newsoftinc.com. **MB**



Grund Designs on Sound

The **XT Series** is a new addition to the **Grund Audio Design** line, from Grundorf Corporation. All models feature true 1" compression drivers (HF), a 90° x 40° horn, 2nd order crossover, 1/4" input jacks, stackable corners, and 16 gauge steel powder coated grilles. Durable black carpet finish is standard.

Models include 12" and 15" floor monitors, 12" and 15" two-way high packs with 1-3/8" pole mounts, and a two-15" and horn model. The XT Series ranges in price from \$259 to \$449 MSRP.

Grund Audio Design products carry a five year limited warranty.

www.grundorf.com

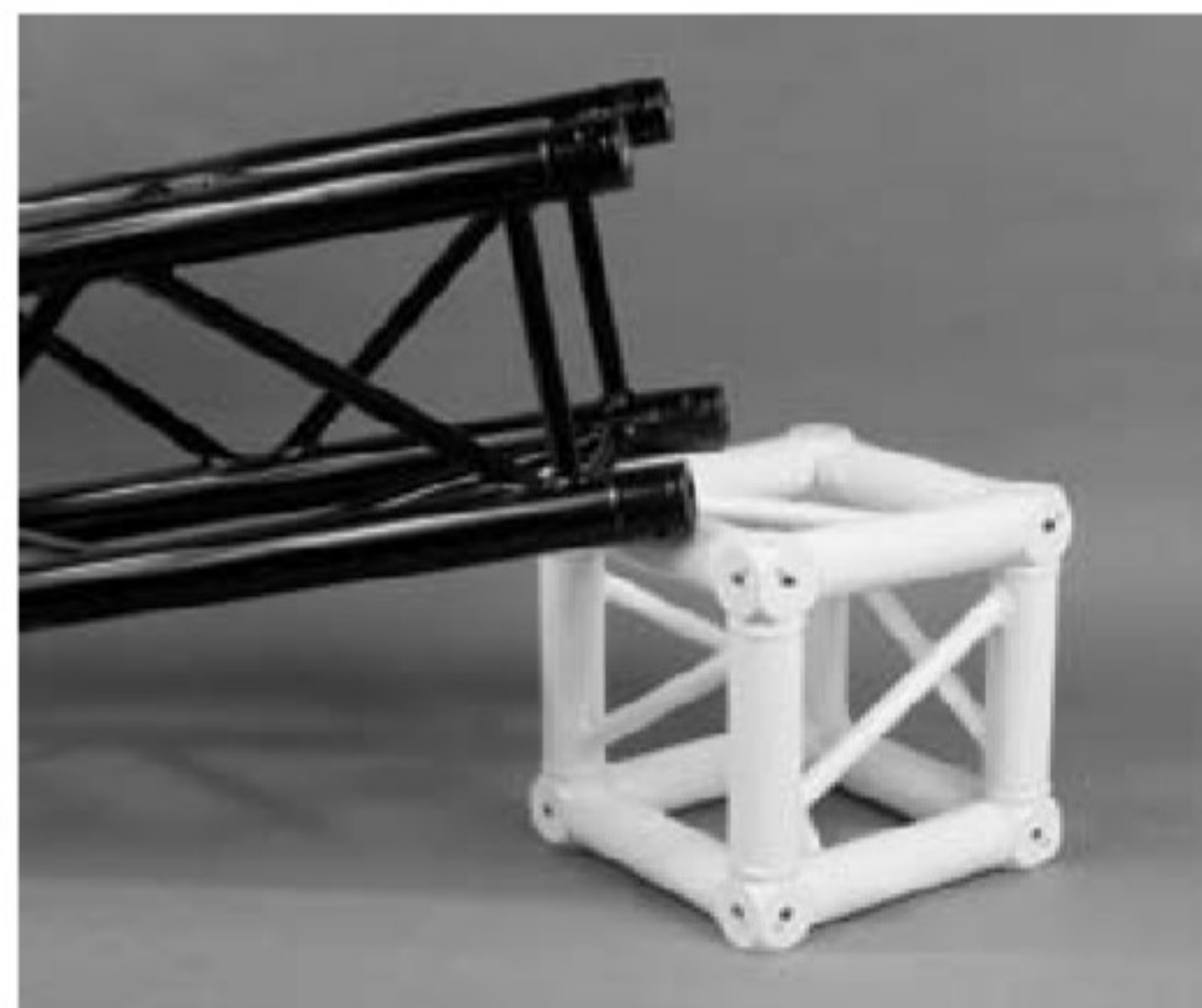
Setting Up Distinctive Styles

Truss is stepping out of its role as a "supporting" player and moving into the spotlight. Appreciated for its edgy, techno-industrial look, truss is even becoming a part of the interior design in theaters, clubs, and other venues.

Global Truss America is addressing this trend with the introduction of white and black aluminum square truss. Shipping in a variety of lengths, the new trussing makes a stylish statement that will complement and blend in with a variety of applications.

The white truss, for example, is ideal for occasions such as weddings and proms. Black truss can add a sleek, contemporary look to just about any location. Manufactured with a high-quality white or black powder coating that has been specially treated for durability, the colored truss will maintain its good looks for years to come, even when put through the rigors of touring or rental use. (The black truss is stocked in a polished finish only at this time; black matte truss is available by special order only for larger projects.)

The underlying truss itself is T&V approved and made of the same high-strength 6082-T6 extruded aluminum alloy as the



rest of Global's line. This material is so strong, rigid and corrosion-resistant, that it's used by the aviation industry for aircraft construction. Additionally, like all of Global's trussing, the new white and black truss utilizes a genderless conical coupling system, which offers the advantages of quick assembly, greater versatility, and superior rigidity, especially at key stress points.

The white and (polished finish) black truss is stocked in 12" square segments ranging from 4.92' to 9.84' in length. Matching white and black junction blocks are also available. One end of connecting hardware is included with each truss segment.

www.globaltruss.com

More MP3 Mastery

By Ian Walmsley

Numark's new iDJ2 is a remarkable mobile device with hidden power. From its slick new age design to the advanced video features inside, you get your bang for the buck here. As you can tell from the name itself, it's designed for use with Apple's iPod®, giving you the ability to cue and play two tracks at the same time from a single iPod.

Like most mobile digital workstations, Numark's iDJ2 gives you the ability to digitally scratch the tracks, create loops, and change pitch. One word of advice: Make sure you play with this device before you take it out to a show. The sensitivity of this unit is extreme. But with some practice, you will be mixing and scratching in no time. As with other iPod devices, it must also sync with the Numark iDJ2, so allow time for your extensive iPod collection to sync before your show.

The color screen is a big improvement over the iDJ. Vibrant colors and the interactive screen really give the iDJ2 a revolutionary user interface. Once the iPod has been synced with the device, you can browse your playlist on the screen with the turn dial that you push down to advance screens. One nice safety feature is that you cannot change songs to a deck if that deck is already playing a song live to your audience. The Numark



iDJ2 charges the iPod while in use, so there is no need to worry about battery life. The dock is universal and the mount is adjustable, so you can use the iPod's screen as well.

Plays Well with Others

The iDJ2 supports scratching and mixing for MP3, WAV, and AAC files. This is important because the iDJ2 not only works with Apple's iPod but also comes with 2 USB ports in the back for connectivity to thumb drives and external hard drives. You of course can also use these USB ports to attach additional iPods. There is also support to use a USB Keyboard with the iDJ2 making searching for songs a breeze with a massive collection on the road.

Numark's Beatkeeper™ technology, with a tap override function, allows for on-demand BPM monitoring to mix tracks together while they are playing or being cued on the other deck. I was very impressed with the intuitive design of the BPM controls and their effectiveness in blending tracks together.

Eye Candy Included

The most impressive feature of the iDJ2 is the video output. It provides the ability to play the video on your iPod or external USB device to any S-Video device. It played video with my attached projector with ease. The iDJ2 allows for video and audio playback from the same device, which really shows why this device is the way to go for the new age mobile deejay. The back of the unit has RCA master out and Record out as well as XLR outputs. You can use the iDJ2 as a regular mixer with the included RCA inputs, one for each deck.

The front of the unit has mic inputs with separate gain and mic controls making the iDJ2 an all-in-one mobile unit. Small gigs could be done even without an external amp provided you are using powered speakers. The cue functionality provides for either 1/8" or 1/4" jacks so any headphones will work without any pesky adapters.

With a list price of \$599.99, the iDJ2 is an affordable and excellent choice for the digital deejay wanting to work with MP3s via the iPod. While Numark and other manufacturers have other interface styles, this unit works well for a tabletop style unit. All the features that are included in one unit really make it affordable and feasible for any company small or large. You could even rent the unit out to clients that don't want to pay for the deejay, but want a nice setup to play their own iPod owned music at their function. The iDJ2 is really a win-win if iPod deejaying is your thing. **MB**

www.numark.com

KEY FEATURES AT A GLANCE:

- Large backlit, full-color display
- Key lock support for maintaining key while tempo shifting
- Universal Dock for iPod with adjustable mount
- Seamless looping, pitch control, scratching capability via jog wheels
- Visual Track Profiles to skip through phrases
- USB ports for iPods, thumb drives and hard drives
- Play music from two iPods simultaneously, including two songs from same iPod
- Scratching and mixing for MP3, WAV and AAC (unprotected) files
- Direct Mode supports playback of iTunes music store (protected AAC) files
- Pitch control with range up to +25% and down to 100%
- Beatkeeper™ technology with tap override function
- Search ability via two large jog wheels
- USB Keyboard support
- 3-band EQ with gain control on both channels
- Dedicated microphone input with tone and level control
- Phono/line inputs on both channels for adding additional devices



Élan Defined: Distinctive Style

By Marc Andrews

LED effects are really coming out heavily now; the early trickle of pieces has become a flood. In the last couple years many manufacturers have released lights based on LED technology, starting out with a basic PAR can style, strips with washes, and more. But this past year has seen a dramatic movement into effect lighting and we expect a lot more to come in 2008.

Chauvet released the Élan light this fall. It appears to be based on the shell of their Cyborg effect, which has been very popular in the last couple years. Owning a couple Cyborgs myself, I wanted to try this light out. But the look on the outside didn't tell me about the look coming from the inside: really a different light that anything I have seen. Recently we added it to our show for the weekend.

As with almost all of the LED lights I have seen, it is very light because of the lack of the heavy parts that are more often necessary in

halogen-based lighting effects. The absence of a motor being needed to spin internally to move the bulbs around is a big part of this. While not a room filling effect, which its Cyborg-like casing led me to expect, it has a strong effect in its own right. Like many of the LED based moonflowers and other effects, it's strongest pattern can best be seen with a good amount of fog or alternatively by looking at the patterns it projects up on the walls or on the floor. A demo video on Chauvet's website done by a mobile DJ really shows how it can create powerful mood effects on the walls at a school dance. The light can work in master/slave mode with built in automated programs, and has 224 100,000-hour-life LEDs. And because of the lower power consumption of the LEDs, you can also daisy-chain it to other Élans and really light up a full school dance without having to run power all over. Chauvet's standard 2-year warranty that they offer on all DMX products is included.

All in all, the Élan is a solid and exciting new effect that demonstrates the power of LED technology, as it combines movement, brightness, color, and efficiency. I would definitely recommend checking this light out in person if at all possible, at a DJ conference or at your favorite DJ retailer. **MB**

www.chauvetlighting.com



Get Out of My Dreams, Get (MiN)to My Rig

By Marc Andrews

It was with tongue firmly planted in cheek that I wrote that title, but there is nothing to joke about with the new MiN LED series from Chauvet Lighting,

introduced late last year. They mean serious business, even with their miniature size. I had heard that the MiN series was getting rave reviews as extremely solid lights, but I had to see for myself, firsthand. After using them I found that, in fact, the Billy Ocean hit and the new Chauvet series have a few things in common—they both are fun, bright, and colorful!

Performance

On my recent jaunt with the fixtures, they performed remarkably. Not only were they powerful enough for a school dance mounted on a truss system, they were also eloquent enough for a formal corporate event when configured in a speaker-top arrangement.

With the MiN lights, Chauvet is offering two distinct compact versions of LED yoke-style heads. For the gobo driven crowd, the MiNSpot offers 9 different gobo designs plus open. As of this writing, as far as I'm aware, this is the first LED



CONTINUED ON PAGE 68

Get (MiN)to My Rig

CONTINUED FROM PAGE 67

spot to feature gobos. The MinWash offers a superbly bright palette for LED color mixing—perfect for accent lighting in a tight space, such as for corner-washing.

Also, the MiN series features great controllability. With DMX capabilities including optional 5 channel or 13 channel modes, both the MinSpot and MinWash are very flexible fixtures. Adding to the arsenal for both lamps is strobe mode, which makes one light seem like three. For the not-so-DMX inclined, an optional “easy controller” is available, along with built-in automatic stand-alone mode, which is accessible via LED control panels located on the base of the fixture.

Pint-Size

In this age when smaller is considered better for everything, not just DJ gear, the MiN lights are pushing the diminutive envelope. Both fixtures measure 6.8 inches in length/width and stand at an equally impressive 9.8 inches. With added weight specs of a feather-light 8.3 lbs, quality compact LED fixtures are in reach without even breaking a sweat. For even the most formal events, the MiN series fixtures will blend into their surroundings, giving you much needed workspace and less clutter. At my corporate event for an engineering firm, the clients, who know a good design when they see one, were blown away by the compact configuration and light weight of the pieces.

Ease of Use

Not only was the reaction of my engineering clients surprising, equally nice was my setup with each MiN light. The hanging bracket easily attaches to the base of the fixtures and makes for an easy time raising and hanging. One thing I have noticed, though, is that there seem to be only a few good places to carry the lights, which is bound to happen with the compact dimensions involved.

The LED control interface on the base of the lamp was easy to use and straightforward, including slow and fast pans and options for making your beams stationary.

Road Test

When the package arrived at HQ, I was able to take the fixtures on the road right away, with the shipping box weighing less than 20 lbs. and not taking up much space. At the events both MiNs functioned as my primary effects with great results. The kids loved them, the adults loved them, and the big kid in me wasn't bored with them due to their diverse number of built-in chase and effects patterns.

The Final Verdict

Chauvet has really put out a great product with the MiNs. They're LED, lightweight, easy to transport and strong enough to survive my road test in freezing Iowa winter conditions. Along with that, when it comes to show time they perform remarkably with rich bright colors and outstanding functions. This series should be high on every mobile entertainer's list when it comes to building an LED-based setup. **MB**

www.chauvetlighting.com



Electro-Voice Turns It Up to 80

Mobile Beat visits EV's home base, glimpses company's secret to longevity in the audio biz

By Ryan Burger

In September 2007 Electro-Voice started celebrating its 80th anniversary and is going to keep the party going throughout 2008, including their appearance at the Mobile Beat Las Vegas conference this February.



American headquarters, which houses EV, Midas, Telex, RTS, Klark Teknik and Dynacord, I got to find out a bit more about the rich history and high technology that is EV.

Chorus of Voices

Of course almost any DJ knows Electro-Voice, or EV for short, but most don't know the other lines that comprise Bosch Communications. Telex is known in the DJ industry for its connection with EV and wireless microphones but known primarily for wireless products such as aviation and sports headsets, paging and emergency systems and more. Midas covers high-end mixing consoles. Klark Teknik provides the signal processing that makes everything sound great, while RTS is known to many radio DJs! Dynacord is a brand that is moving into the DJ industry as a manufacturer of amplifiers and speakers. The first lines that most people find out about are the DLite and Xa families.

With all the products EV has created during its 80 years, they need a museum to be able to showcase all the technology that they have had a part in, and which has been part of history, including John Glenn's first orbit of the earth, Martin Luther King's "I Have A Dream" speech and the inauguration of President John F. Kennedy.

I was happy to learn about EV's rich history and where they are coming from, but I was even more interested in where they are now and where they are going. Mike Doucot, Sales Manager for Live Sound at Bosch, gave me a tour of the Burnsville, Minnesota

During this last year they were acquired by Bosch Communications and are continuing on the legacy of their founders Al Kahn and Lou Burroughs, who started repairing radios way back in 1927 in South Bend, Indiana. EV joins the Bosch family of over 260,000 employees and a well-established history of over 100 years in North America. Recently during a visit to Bosch Communications' North



Turn On the Spotlight

Like us, we know many of you find it fascinating to go behind the scenes with the people who develop products for professional DJs. Look for more articles that give you an inside peek in future issues. And if you have a company you'd like to see profiled, drop me a line at rb@mobilebeat.com.

facility where they do everything from dreaming up the products and engineering them, to testing them against the best the industry offers, training the people that sell the product to selling the product and getting it out into your favorite DJ stores. With a total of over 250 engineers just in the Bosch Communications Department, they are heavily at work on new products for our industry.



EV/Telex Academy

The Academy

EV is also dedicated to educating the people who deal with their products, and one important way they do this is through the EV Academy. "It's an ongoing academy," says Doucot, "that we typically use for both dealers and end users to conduct training. We try to base most of our stuff on real education and how those principles apply to the products. We find it's a valuable resource to increase awareness of what goes into the making of a quality product." Part of the education demonstrates how the various pieces of the Bosch puzzle fit together, such as Dynacord and EV sound.

(Note: This academy provided a lot of the inspiration for NorthernLightFX's Pro Academy, which is being presented at the 2008 Mobile Beat Conference in Las Vegas.)

Anechoic Chamber

When it comes to EV's engineers, these guys are seriously nuts...but in a good way. At their facility, I got to spend some in a anechoic chamber. According to what they told me (and for more info go to http://en.wikipedia.org/wiki/Anechoic_chamber), an anechoic chamber is a room in which there are absolutely no echoes. This is the perfect place to test audio equipment in a lab-type environment. Sort of like how an operating room at a hospital is sterile, this is the "cleanest" place you can be, in terms of sound, so it's the best environment to do this type of testing.

Although I didn't get to experience it, I was told that if you stay in there quietly enough, you can actually hear your blood moving.

Combining the EV Academy's real-life situations with the application of hard science like the anechoic chamber, EV has a great combination of resources in place to develop new products for the thousands of audio professionals that need them every day. Here's to the next 80 years. **MB**



Anechoic chamber



What's In a Business Plan?

By John Stirnberg

Setting yourself up to succeed, business-wise

Frequently, mobile entertainers plunge into the business with good creative and technical chops but without a business plan. Too often the results are disappointment and burnout rather than artistic and financial success.

Can business problems be anticipated and prevented? Can you learn from the business world and apply lessons without “selling out” or “becoming a suit”? The answer to both questions is yes! Whether you are already making all or part of your living as an entertainer, or just thinking about the possibilities, this article provides fundamental concepts and encouragement for constructing or updating your business plan.

Why Have a Business Plan?

You may have heard the expression “Fail to plan, plan to fail.” Most businesses (entertainment-related or otherwise) do not have written business plans. They may have revenue, checkbooks, and even budgets. But if they do not have a complete business plan, they are at risk, and many fail as a result. There are seven positive reasons to construct a written plan:

- 1** Road Map. The plan shows you the best route to your goals and objectives.
- 2** Measuring Stick. The plan includes financial and non-financial objectives and measurement criteria so you can track your progress along the way.
- 3** Opportunity Management Tool. The plan articulates what business you are in and how you conduct business. This allows you to identify viable business opportunities, and avoid or manage those opportunities (like the low-paying gig two states away...) that do not make sense for you.
- 4** Lower Stress. When you have a plan, you spend less time and energy worrying about whether you are doing the right thing. Your plan helps keep you grounded and calm.
- 5** Catalyst for Your Best Work. A business plan is like a system design, stage plot, or set list. It assures that everyone is working from the same blueprint and performing business tasks in the right order—without compromising inspiration, quality, or creativity.
- 6** Competitive Weapon. Relatively few businesses have plans. When you do, you have an automatic edge on your competition. This helps boost your confidence as you build your competitive position in the market.
- 7** Essential for Securing Financing. At some point in your business, you are likely to need cash for operations or business development—above and beyond your revenue from regular business operations (sound and lighting gear, new vehicle, promo kit, etc.). Your business plan helps you anticipate cash needs. A solid business plan is a requirement of any worthy financial institution—even your “rich uncle.”

What's In a Business Plan?

A business plan is a written system of documents that puts your business and its market environment in context over the course of the next several years. It describes 1) what you are going to

Someone
has to
handle the
business. If
not you, find
someone
who will—or
just entertain
for fun.

do, 2) how you are going to do it, and 3) what the consequences are.

The main text is 15 to 20 pages long. In addition, it includes financial schedules (“the numbers”) and supplemental material that are included in the reference section or appendix. The reason for the brevity is simple: if it is too long, few people will actually read and use the document. Here is a brief description of the contents of each of five main sections or “chapters.”

Chapter 1: Description of your company, business, and industry. This is where you talk about the mobile entertainment industry and your role in it.

Chapter 2: Description of products and services. This is where you describe what you do in detail, plus the features, benefits, and advantages of your product/service vs. the competition. This is what you get paid for.

Chapter 3: Market overview and marketing strategy. This is where you describe the size and growth of target customer segments (like clubs vs. private events), the competitive environment, your promotional strategy, product distribution channels, types of performance venues, your salesforce, and target audience. The marketing section is a “plan within a plan,” and is the most important section of the whole document. [Editor’s note: We’ll include an entire article on “The Seven Links in the Marketing Chain” in an upcoming issue of Mobile Beat.]

Chapter 4: Management and organizational overview. This section describes your business experience, history, and personnel needs. This is the place to identify key people, their job functions, and credentials—even if yours is a one-person business. It will also mention future needs for people who will be added to the business as it grows.

Chapter 5: Financial summary. This section includes dollar projections for sales revenue, expenses, sources and uses of working capital (cash) over a three year period. These are summarized briefly in the text of the plan, and shown in full detail in the appendix.

Good business plans also include an Executive Summary. This is a one or two-page document that includes the essence of the whole business plan. Executive summaries are helpful when seeking financing, especially when many people are reviewing the plan.

Seem Intimidating?

You may be a great DJ, audio technician, consultant, contractor, roadie, or fan—but not necessarily a businessperson. You may find that aspects of running your business are tedious or even scary. That’s OK, but it does not take away the need for a business plan. Here are three key points:

- 1** Double the planning time and cut the implementation time in half. This is a tried-and-true rule of time management. It’s easier and less costly to do the planning on paper than to learn by trial and error. This points to the value of constructing your business plan early in the game.
- 2** The biggest challenge is competing for attention. We are continually bombarded with information today, and things are unlikely to change. This points to the value of the marketing section of your business plan in the overall scheme of things.
- 3** Someone has to handle the business. If not you, find someone who will—or just entertain for fun. This points to the value of identifying your strengths and weaknesses and building your team as your business grows.

The Payoff

Are you (or your friend, spouse, or partner) already in the mobile entertainment business? Constructing a business plan is essential for long-term success. Are you thinking about going independent? Your business plan will guide you and help you prevent mistakes and disappointment.

Once you are implementing your business plan, you’ll find that you are spending more time bringing quality entertainment to new audiences and making a good living doing something you love. From my standpoint, it’s worth the effort! **MB**

*John Stiernberg is founder and principal consultant with Stiernberg Consulting, the Sherman Oaks (Los Angeles) CA-based business development firm (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology fields. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: A Business Handbook for Performers, Songwriters, Agents, Managers, and Promoters* is published by Hal Leonard/Backbeat Books. Contact John via e-mail at john@stiernberg.com.*



The Battle for

Repeatedly proving that mastery of the material trumps simply matching the demographic

By Stu Chisholm

One great skill every DJ needs is the ability to “read” the crowd, in order to offer an appropriate performance for the group at hand. And one important element in this reading skill is understanding the audience demographic. Young, old, ethnic, etc.—you take many aspects into account and then do your best to cater to the client and the crowd.

But what happens when the client or audience members think they’re “reading” you...the finding that they don’t understand how you could possibly handle their event—because of your own “demographic?”

Passing the Torch

I first became aware of “ageism” and unfounded assumptions when I arrived to set up my gear for a ‘50s & ‘60s Sock Hop at a local hall. My partner and I had done many of them for this one particular group over the previous three years, which was also how long I’d been a DJ at that point. My partner was more than ten years my senior and had some physical problems, so he’d decided to retire just days before. This was going to be my first solo performance and I was very excited!

Some of the organizers had already arrived and greeted me at the door. The first question they asked was, “Where’s Gary?” When I mentioned his retirement, they glanced at each other, the unmistakable look of doubt on their faces. “You’re a bit young! Are you sure you can handle our kind of party?” they asked. Stunned by the unexpected reaction, I put on my game face, smiled and assured them that if they didn’t actually look up at the stage, they’d never know the difference. They began to relax a little, and about mid-way through the party I could tell the doubt had vanished.

Still, it became a constant theme during my early years as a DJ: Each time I encountered a group much older than myself, I kept getting the same reaction. (I’m also sure that I lost more than a few sales because of it!) One event that stands out in my mind was a high school Class of 1955 reunion. A person from that first event hired me, and even though he’d talked me up to the event organizers, it was obvious they had their doubts. During the run-up to the reunion they called me daily, asking if I had this or that song, what did I know about the school and events of that year. I’ve always taken great pride in the amount of preparation that I do for my events and it paid off here. I had all of the music they wanted and even suggested a few tunes they’d forgotten! During the event, people would walk up to ask for a request and invariably start by saying, “You probably don’t have this, but...” Until the last song was played, I saw doubt on nearly every face. I began to get used to it.

Culture Shock: More Than Age

Fast-forward a few years...I got a booking for a wedding reception through an agency I was working with at the time. With nearly a decade under my belt, I felt prepared for almost anything. I’d gotten the paperwork, gone over it thoroughly and was extremely confident as I set up my gear and ran through the evening in my mind. What I wasn’t prepared for was the reaction I got when the guests began to arrive and, a bit later, when the bridal party prepared to enter. As I greeted them in the foyer, there were looks of doubt, shock and even a few shaking heads!

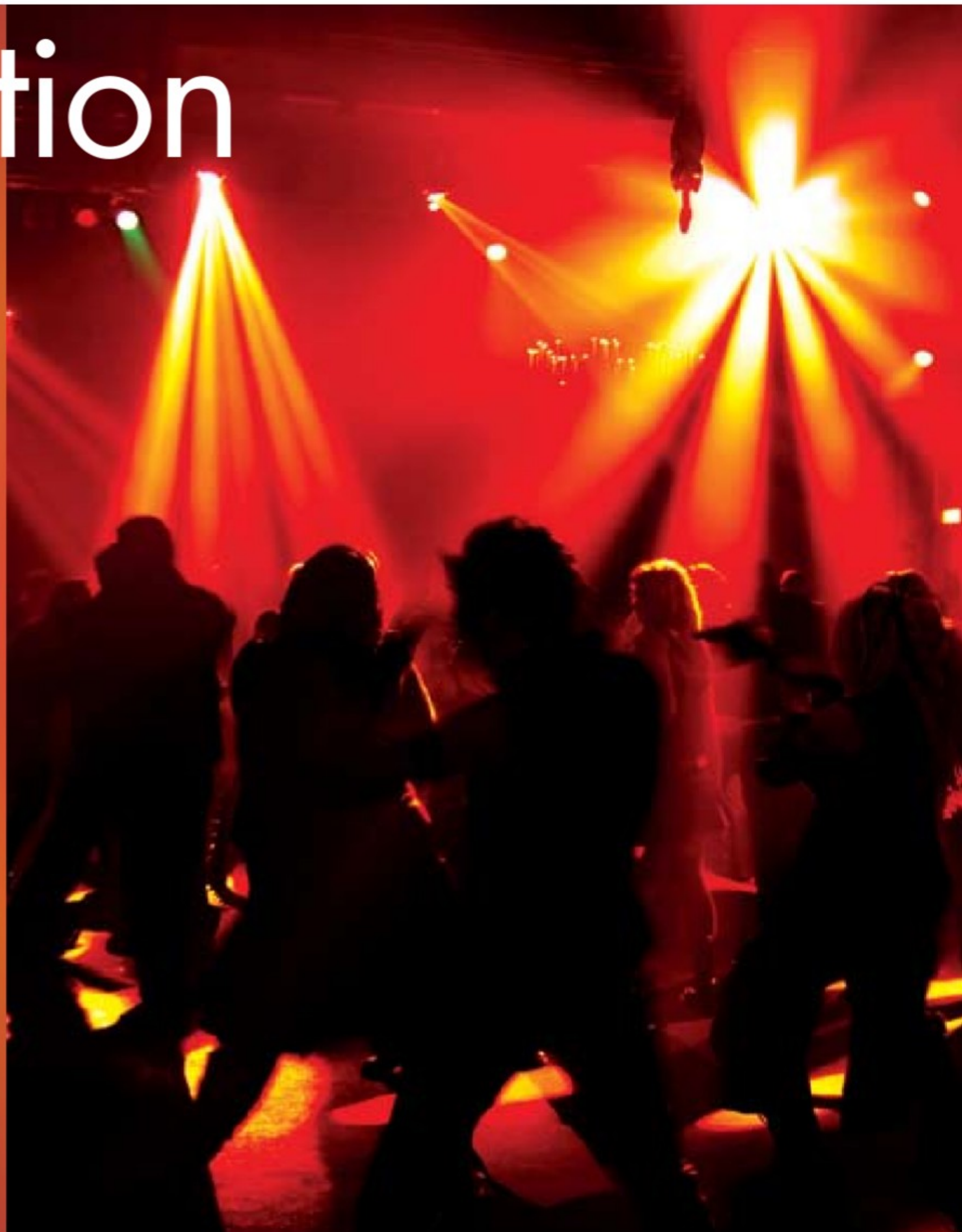
You see, I was white, and the entire party was black. Apparently my wonderful agent hadn’t let them in on this aspect of their DJ!

Once again I smiled, shook hands, acted as if nothing was amiss and forged ahead. Once the guests figured out that I had all the music they expected (and could even mix it well!), I saw more smiles and the reception stayed packed until the



Validation

The only way
to prove their
assumptions
wrong by
DOING right.



very last song. I even got a good number of referrals from it! That initial look of doubt, though, sticks with me to this day.

Just Kid's Stuff?

Flashing forward once again, I got a call to be the DJ for the "Pringles Mobile Nightclub" during our local summer fair, "Arts, Beats and Eats" in Pontiac, Michigan. A colleague thought I was perfect for the job, considering my experience, music knowledge and repertoire, and referred them to me. When I arrived, I was greeted by a nervous representative. "Who are you?" he asked. "I'm Stu, your DJ." He looked at me as if I'd just sprouted horns. "YOU'RE the DJ?" I nodded. "You DO realize that our demographic is ages 12 to 18, don't you?" I told him I did. He had some current music compilations playing on their sound system and said, "Do you know this kind of music?" A bit puzzled, I once again said yes, told him I even had copies of the same compilations he had and asked him where I could set up. That look of doubt was unmistakable, but this time it had been so long since I'd seen it that I wasn't prepared for it! This

time it wasn't because of my youth or color, but because this client felt I was TOO OLD for the job! The realization made me laugh out loud as I set up (making the man's face look even more dubious).

Just as with the previous events, his doubt only faded as I began my set, playing all new music, and making the use of features built into the CD players that even the rep didn't know about. After the first 20 minutes or so, he came up to me with a look of relief on his face, shook my hand and excused himself so that he could go man another tent. The four-day festival turned out to be another source of referrals!

Going All the Way

As I recount these stories, I'm sure that many readers can relate. We were all once beginners and many of us started out very young. There may even be a few of you who, like me, love to DJ and can't stand the thought of quitting, and might be experiencing ageism from the opposite end! It might seem a bit rude, but we can't blame our clients. Just as we make assumptions when

we read a crowd (some based on age!), our clients do this automatically; it's an inherent human trait. The only way to prove their assumptions wrong by DOING right. Get to know the music you're being asked to perform. If you can't stand to cater to certain groups, then don't take the jobs! There is no shame in specializing. But if you're going to take on the demands of clients who noticeably differ from you, you must make the effort to meet them, not halfway, but *completely on their musical turf*. Let those looks of doubt motivate you! The looks of surprise and satisfaction will stay with you long after the paycheck is spent.

As always, if you have any comments or suggestions for future articles, please feel free to e-mail me at DJ@DJStu.com. Until next time, safe spinnin'! **MB**

Stu Chisholm, a mobile DJ since 1979, has also been a nightclub DJ in suburban Detroit. He has also done some radio, commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven.

Turning Point

My experience as a
W.E.D. Guild applicant

By Larry Williams

So there I was, happy to have a seat in the second row of a standing-room-only seminar featuring Peter Merry at the 2007 Mobile Beat DJ Show and Conference.

Peter was there to promote his new book *The Best Wedding Reception... Ever!* As I took a look over my shoulder, I noticed that there was not an empty chair in sight and dozens of people standing near the back. What made this even more remarkable was the fact that the exhibit floor had just opened to convention-goers just an hour or so before. I have to admit, I have never seen anyone draw that many people with tons of tasty new DJ gear just across the hallway.

As Peter began a very detailed dissertation about his new book, there was a continuing theme beginning to unfold. This theme included the term "Wedding Entertainment Director." For years, this was the chosen title Peter had utilized within his business, Merry Weddings. But as the presentation continued, Peter zoomed in to show the latest addition to this title. It now included the letters "TM." The term was now trademarked by Peter. My first thought was *Okay, he's protecting his title... smart move!*

A New Approach

But then he began talking about his podcasts on DJA Radio, where he hosted a show entitled *The Wedge*. As he talked about weddings, "directing"

and a superior class of exceptional wedding entertainers who could benefit by being part of a united coalition or "guild" of sorts... my jaw began to drop further and further towards the floor. *The Wedge* podcast was actually the groundwork for one of the best kept secrets the DJ industry had ever seen! WEDGE was actually an acronym for **W**edding **E**ntertainment **D**irector's **G**uild. My first thought was *Brilliant!* My second thought was *How on earth did he ever keep this a secret for so long!*

As the information about the W.E.D. Guild was emerging, you could feel the electricity in the room, through the applause, wide eyes and undivided attention. Peter wrapped up his seminar with a volley of points that clearly mapped out his vision for a new breed of entertainers who would create a new standard that would be unmistakably superior in the eyes of the industry, consumers and the onlookers of our profession. The audience responded with deafening applause and a standing ovation that seemed never-ending.

The Journey Begins

Many of us who attended Peter's seminar that day left with a renewed commitment to uplift our performance offerings and a great appreciation for his vision. The next step was to anxiously await the "soon-to-be-posted" criteria required to be a member of the W.E.D. Guild. Probably the best word that describes my first thoughts of the application was *Overwhelming*. Now I know how a bride feels the moment she steps into a large sized convention room for a wedding fair!

So like many, I embraced the idea and decided to revisit it at a later time. Months would pass and the early summer found me performing

some of the best weddings of my eighteen year career. I was more focused than ever to raise my standards and lead by example. But there was still this nagging question in the back of my mind: *How and when will I be able to successfully compile the necessary requirements to join the W.E.D. Guild?*

My decision was made easier by a wedding I attended in July of 2007. Since Peter's seminar, I had kept in casual contact with him. Once he had learned about a personal trip I had planned for Southern California, he graciously invited me to "shadow" him at a wedding he was performing. I knew I had to be there! As the date drew near, my expectations grew more and more! I was pleasantly surprised to witness an exceptional showcase that supported the many creative and personal touches that we all have heard about for years. Simply put, his performance was outstanding!

I returned home "all fired up" to begin the application process for W.E.D. Guild. I opened the application link on the website, took one look at it and literally shook my head again in disbelief, thinking *How in the world am I ever going to get through this!* I mean, I love a good challenge—but *this is crazy!* Undeterred, I kept thinking of the line I use on my daughter all the time: *You can do anything if you put your mind to it!*

So I rolled up my shirtsleeves (figuratively speaking) and dove in head first. My first order of business was to organize each of the seven required categories. I chose to do this in two different ways. I first created seven large envelopes to hold the hard copy documents and labeled them accordingly. I then utilized the pre-organized zip folders that were already supplied by W.E.D. Guild at the bottom of the application link. I then went through the application and immediately scoped



I now...have a new-found focus for creating the most unbelievable wedding celebrations for my customers.

out which documents I already had in my files that can be added to each respective envelope. Once I started filling the envelopes with copies of business licenses, liability insurance documents, song lists and other required documentation I was immediately surprised and motivated by the headway I was making. In my spare time I would create PDF files of each document (utilizing the PDF software available on the W.E.D.Guild Community Forum) and placed them in the corresponding folder.

I then prioritized each "yet to be completed" task. These included: essay questions, photographs, audio files (that simply needed to be retrieved from my computer) and video clips (which needed to either be retrieved from a videographer or filmed by myself at an upcoming wedding). I got right to work on requesting reference letters from previous clients and wedding professionals. I doubled the amount needed so I would have a cushion if an expected letter was delayed.

Personal Touch

It bears mentioning that I also enjoyed a surprising experience of personal coaching throughout the application process. I came to understand that W.E.D.Guild is not a "certification" body that wishes to simply recognize the way one currently operates as a DJ. Members are devoted to molding the new breed of Wedding Entertainment Director as outlined in Peter Merry's book.

On several occasions, I was counseled on "wedding agendas" and "grand entrance" matters that would be more in line with the responsibility of how a director would operate. This mentorship was instrumental in my growth and development throughout the application process. It has always been my intention to stretch the limits of my potential as an entertainer. The personal coaching was a pleasant surprise I had not expected.

Each day brought me closer and closer to completing the application requirements and attaining the goal I had set for myself. The entire process, which took about a month, became an extremely gratifying and challenging labor of love. Without a doubt, I am absolutely convinced that the overwhelming first impression of the W.E.D.Guild application is holding a great number of people back from following through with their initial desire to join the Guild. I would simply encourage them to focus on the end goal and recognize that even though a bride is overwhelmed the moment she steps into a wedding fair, she doesn't turn around and walk away—she continues to go forward one step at a time to complete

what she first intended.

I have always looked at joining the W.E.D.Guild as a very attainable goal. I was now on the home stretch. With the help of the W.E.D.Guild Community Forums, the direct response to e-mail questions (which was especially expedient and forthcoming) and personal coaching from Peter Merry, I was well on my way to submitting my completed application packet. Once my application was submitted, I awaited the results of its review by the W.E.D.Guild Board of Directors. This process took about a month. Soon I was contacted by Peter Merry for the final hurdle, a live conference call interview by the four Directors who reviewed my application. The fifteen minute interview was very professional, and several pertinent questions were asked. Later that very day, I received the news that I was unanimously accepted as a member of the W.E.D.Guild. Needless to say, it was a great feeling! I felt like I'd just won the Super Bowl!

Higher Ground

With this newly attained title comes a great deal of responsibility. I realized immediately that the level of intensity, attention and detail paid to the application is actually an intentionally created discipline that helps set the stage for future development. I now work harder, pay greater attention to detail, creatively think outside the box and have a new found focus for creating the most unbelievable wedding celebrations for my customers. The alignment to this way of thinking has been as valuable to my business as the process itself.

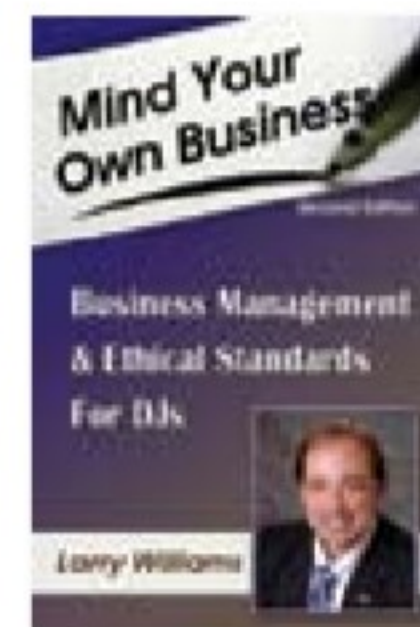
Peter Merry has laid a great foundation to create a breed of entertainers who can and will change the face of wedding entertainment as we know it today. Its success doesn't depend on immediate recognition, large enrollment numbers, fanfare or popularity; it has more to do with the immediate impact it will have on our customers and their guests.

There are many moments that our industry will be able to look back upon as turning points in our evolution. The seminar that I, and hundreds



of others, experienced in February of 2007 is sure to become one of those defining moments that contributed significantly to establish the DJ profession as an accepted and recognized partner within the entertainment industry. For myself, the euphoric feeling of wonder and excitement that I felt that day is now a common occurrence with each and every bride. This new standard and recognized level of excellence created by the W.E.D.Guild is the fuel needed to create the most unforgettable celebrations of my career. **MB**

For info on becoming a "Wedding Entertainment Director," please visit the website for W.E.D.Guild at www.wedguild.com. For more on The Best Wedding Reception...Ever! go to www.tbwre.com.



Larry Williams is the author of *Mind Your Own Business* (ProDJ Publishing). He is also a nationally recognized seminar speaker and serves as an officer for the American Disc Jockey Association. In 2006 he was awarded the ADJA's Michael Butler Humanitarian Award. For more info, please visit www.djlarrywilliams.com.



No More Broken Promises

By Patrick McDonald

A shout-out to DJs to take their health seriously

Every year the majority of us make New Year's resolutions to change our lives in some way. We promise ourselves: "This is the year that I will do what I say I will do, for the good of my family, my business and myself." Now that the New Year is underway, how many of the resolutions have we abandoned by the wayside?

Fine-Tuning...You

As entertainers and business owners we look at how we can make the sound better, or how we can make the lighting just a little more spectacular, or how we can tweak our website to be a little more attractive. But how often do we look in the mirror at the work that needs to be done on our own physical appearance?

Over and over we hear that it's not the equipment that matters; it's the talent—a personal trait unique to one's self—that makes the event. If this is true, what are we doing to fine tune not only our talent but our personal appearance?

Personally, this year I've de-

cided to focus on this; I have started to overhaul myself, and have left the technology alone for awhile.

Weight Matters

I have been overweight for about 15 years. I lost 80 pounds back in 1999, but like most people I found a way to put those back on, plus some. And as an added bonus, since that time I've been diagnosed with Type II Diabetes, which is a direct result of the extra weight.

Looking back at my performances over the years, I've noticed that in the past I was much more comfortable working the audience from the floor than I am now. I struggle during the physical interactive routines. I also become winded setting up large gear. How does this look to my clients? Do they think maybe they should have hired a younger, fitter entertainer? The only other alternative is to stand behind the booth and push buttons—which isn't my style.

This condition is not unique to the DJ industry. Nobody likes to hear they are overweight, but if you go to any show, you will notice a common condition. Statistically, as a country we are in trouble.

Food for Thought

So, as the year begins, it is a perfect time to refocus on getting and staying healthy. If you decide to take up the challenge, here are some things to consider, to help you keep your promise to yourself:

No matter how much you need to lose, permanent weight loss is achieved when you concentrate on a slow, steady weight loss. Forget the quick fixes.

Consult your doctor to get nutritional guidance, and to insure your program will not have an adverse affect on your health.

Expect to lose no more than 2 pounds per week. Initial loss may be greater because of excess water weight loss.

Unless you make a lifestyle change, your weight loss will not be permanent.

With perseverance, you will improve your health, improve your personal appearance and the image you project to your clients and guests, and you'll have increased energy and stamina for your events.

MB

Patrick McDonald is the owner of Twilight Entertainment in Findlay, Ohio, and a Group Sales Representative for Ohio Brokerage Services in Toledo.

In the past I was much more comfortable working the audience from the floor than I am now...The only other alternative is to stand behind the booth and push buttons—which isn't my style.

USA Obesity Rates Reach Epidemic Proportions

58 million - overweight; 40 million - obese; 3 million - morbidly obese

Eight out of 10 over-25's are overweight

78% of Americans are not meeting basic activity level recommendations

25% are completely Sedentary

A 76% increase in Type II diabetes in adults 30-40 yrs old has occurred since 1990

Obesity Related Diseases

80% of Type II Diabetes related to obesity

70% of cardiovascular disease related to obesity

42% breast and colon cancer diagnosed among obese individuals

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(Source: Wellness International Network Ltd - web.winltd.com)



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The Honor Is All Theirs



Rock Hall Inducts

The Rock and Roll Hall of Fame Foundation has announced its inductees for 2008. The inductees will be honored at a ceremony on March 10, 2008, at the Waldorf-Astoria Hotel in New York City.

"The 2008 inductees are trailblazers—all unique and influential in their genres," said Rock and Roll Hall of Fame Foundation President and CEO Joel Peresman. "From poetry to pop, these five acts demonstrate the rich diversity of rock and roll itself. We are proud to honor these artists and celebrate their contribution to rock and roll's place in our culture."

The performer inductees are: Leonard Cohen, The Dave Clark Five (Dave Clark, Lenny Davidson, Rick Huxley, Denis Payton and Mike Smith), Madonna, John Mellencamp, and The Ventures (Bob Bogle, Nokie Edwards, Gerry McGee, Mel Taylor, Don Wilson)

The Rock and Roll Hall of Fame also announced the induction of Little Walter in its sideman category, and the newly named "Ahmet Ertegun Award" (formerly the non-performer category) will be presented to legendary producers, Kenny Gamble and Leon Huff.

The 2008 Rock and Roll Hall of Fame performer inductees were chosen by the 600 voters of the Rock and Roll Hall of Fame Foundation. Artists are eligible for inclusion in the Rock and Roll Hall of Fame twenty-five years after their first recording is released.

In addition to being honored at the March ceremony, each inducted artist is commemorated at the Rock and Roll Hall of Fame and Museum in Cleveland Ohio, which serves as a monument to rock and roll's impact on our culture. There, this year's inductees will be honored – along with previous year's inductees and hundreds of other artists – with exhibits, video and interactive presentations and programs that serve to tell the story of modern music. The Hall of Fame itself will include artifacts from this year's inductees, a multi-media presentation with highlights from each artist's career and their signatures permanently engraved in the glass walls of the Hall of Fame.

Presenters and performers at the induction will be announced at a later date. The induction ceremony will again air live on VH1 Classic on March 10, 2008.

GRAMMY® CD Series

In a grand commemoration of the 50th Celebration of the GRAMMY® Awards, Shout! Factory and The Recording Academy's GRAMMY Recordings are releasing an electrifying seven-CD series encompassing GRAMMY winners from four of the legendary awards' major genres. With a personal introduction written by 27-time GRAMMY winner and 50th Celebration Ambassador Quincy Jones, this series is a sumptuous ode to the biggest hits in music history and a must-have for music lovers and collectors alike.



"We look forward to celebrating the past five decades of GRAMMY-winning music with music fans everywhere through our comprehensive CD compilations," said Neil Portnow, President/CEO of The Recording Academy. "It is exciting to have such classic recordings in the marketplace all at once; we hope people enjoy listening to some of the best music of the last half century as much as we did when compiling this remarkable catalogue of material."

"We are thrilled at the opportunity to join The Recording Academy in celebration of this historic milestone," says Shout! Factory CEO Richard Foos. "For 50 years, the GRAMMY Award has been recognized as music's highest honor. This series pays tribute to the artists who have helped make it so."

Ultimate GRAMMY® Collection: Contemporary R&B and Contemporary Pop debuted just days before the CBS broadcast on Nov. 30, 2007 of *My Night at the GRAMMYS*, a two-hour special highlighting 25 favorite GRAMMY moments as voted on by music fans.

Just in time to get music fans primed and ready for the 50th Annual GRAMMY Awards to be held on Feb. 10, 2008, at the STAPLES Center in Los Angeles, five more Ultimate GRAMMY® Collection CDs were released on Jan. 8, 2008. For full track listings, please visit www.grammy.com/CDtracks.pdf.

A portion of the proceeds from the Ultimate GRAMMY Collection CD series will benefit the MusiCares Foundation® and The GRAMMY Foundation®, two charitable arms of The Recording Academy. MusiCares provides a safety net of critical health and human services and financial assistance for music people in times of need. The GRAMMY Foundation cultivates the understanding, appreciation and advancement of the contribution of recorded music to American culture through music education programs for young people and activities that promote and preserve music's rich cultural heritage. **MB**

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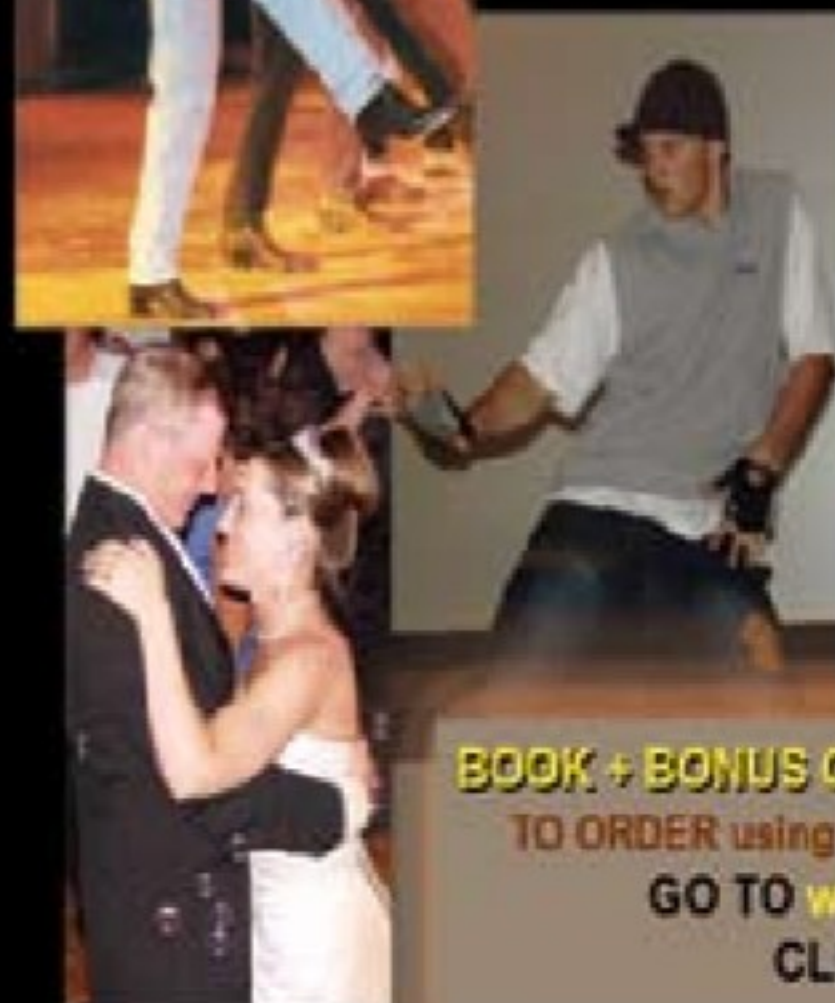
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Mastering the Web?

CONTINUED FROM PAGE 81

money to those who say they are professional web designers, most of whom may have some technical skills but little graphic design savvy.

If you want a professional DJ website and you spend more than \$300 you are getting ripped off big time. Plus, how much is it going to cost you to make updates to stay current? Remember, you must keep your site current.

Web design is not rocket science. There is no mystical land of web technology that we must all bow down to and pay \$\$\$ to get something nice.

I use Virtual Mechanics Site Spinner (\$50), Irfanview and Faststone Image Viewer (both free), and host with 1and1.com with their beginner package.

Your website is just a brochure to get people interested in your service enough to call or "check availability."

That is it.

Stan Dixon

www.standixonentertainment.com

Stan:

I have to totally disagree with you.

To get a hot, successful website you need a team of people... One of the most important will be a "marketing" person. A person with the technical skills to actually produce the physical site is only one member of the team. The marketing person knows "what will sell and produce business for you." Sometimes this person can wear both hats...but very rarely.

I worked as a webmaster for a company that designed websites for the corporate world. Before a line of code was ever written we had meetings with multiple talents within the company as well as meetings with the client.

Hiring someone for \$300. or less sure isn't going to get you much of a site.

There are various reasons to have a website. Some use it just as a brochure. I don't...I use it to produce new business for me. Last year my website brought in \$100,000. in new business for us.

Any DJ that does their own website should at least visit a marketing forum and submit their site for review. Submitting the link on a DJ forum like this for other DJs to review is not the way to go. You're not building a website to please other DJ's...your building it for a positive response from potential clients.

Johnny Dee

Ambassador Entertainment

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So, what's your take on this whole Web thing? Head over to <http://start.prodj.com> and add your voice to the conversation! **MB**

All Fired Up

By Mike Ryan

I remember talking to an Army friend of mine years ago, telling him that when I was in the Navy I used to feel guilty that I wasn't on the "ground" fighting with my fellow Americans.



SoCal
fires spark
entertainers
into action

In an attempt to ease my guilt, he told me that the Navy does provide critical support and then he thanked me! I relate this story to help explain what happened in San Diego, California during the fire storms of October 2007. As a concerned citizen I wanted to help but didn't know what I, as a Mobile DJ, could do. The answer, as I found out, was exactly what I did in the Navy--provide support. As I write the following most of the fires are still burning!

The Emergency Ignites

October 21, 2007: Strong "Santa Ana Winds" fuel several wild fires in bone-dry California.

Oct. 22: San Diego county mobilizes with numerous business, political and governmental groups, along with average citizens, showing tremendous community spirit as they join forces to help what would become an estimated half-million displaced residents.

Oct. 23: A group of volunteers, "SavePB.org" and the "Stay Classy Team" ask me to help keep their spirits up with entertainment at their relief supply collection center at Mission Bay Park ("local DJ Mike Ryan kept spirits high through appropriate medleys such as Bob Marley's "Everything's Gonna Be Alright"--local news). From the moment I started playing music to the last song, I watched about 100 volunteers, mostly college-aged, work non-stop loading trucks with donations of everything you can imagine for evacuated residents.

Helping with Necessities and Entertainment

Other local DJs joined in. DJ Larry Poole of Quality Sounds (San Diego), lives in Poway near the so-named "Witch Fire." When he heard that an Evacuation Center was opened up in his neighborhood he loaded up his sound system and went right down there.

"When I first arrived, they didn't really need any manual help so I asked if they wanted some tunes for all the people in the community center. They said "great." It was mostly seniors so I got a chance to whip out some oldies on them--lots of Benny Goodman, Artie Shaw, Frank Sinatra and then some 50s and 60s mixed in."

In between playing songs, Larry helped by

serving food, drinks, setting up beds and helping out wherever he could. Later in the afternoon, he went home, got a projector and returned to the center and showed movies.

Another local DJ, Eric Lund with Events With Pizazz! Inc. (La Mesa; pictured above, facing camera) headed over to his neighborhood community volunteer center. He set up his system, put it on "auto-pilot" and then took off to help out at other locations. Eric continued to help relief efforts by identifying other distribution locations that needed food and supplies. He says that on the first day of the fires they supplied over 1,200 health department-approved catered meals. Eric then helped to deliver meals to the nearly 10,000 displaced San Diegans camped out at Qualcomm Stadium (home of the Chargers NFL football team) and other distribution sites.

"We started the very next day with over 2,000 fresh meals being delivered to five different locations, including the large evacuation center at Steele Canyon High School."

Eric says he lost three jobs because of the fires, but he keeps things in perspective: "[losing gigs]...was not really all that important when you think about all of the families who have lost pets, homes, and have had their lives disrupted for a really long time."

Ron Jones (Allegro Entertainment), President of the San Diego DJ Association (SDDJA), expressed the appreciation of many:

"My special thanks to those of you who answered the call to service...in support of the [fire] evacuees. You are absolute assets, and are positively elevating the presence of our Association(s) and the industry."

Getting Hot on Here

Many disc jockeys "felt the heat" of the massive fires more directly. Here's a small sample of their firsthand experiences via e-mails I received:

"We have smoke and ash but we're not near the fires...yet. Thoughts and prayers. Be safe." - Tom Nelson, Nelson Entertainment

"At the moment I am waiting out the fire. I can see [flames] from my bedroom window but as yet we have not been ordered to evacuate." - Mark Anthony, Mark Anthony Mobile Music

"We don't have any electricity [but] our house seems to be safe for now, as long as there are no new fires or wind shifts. Good luck to anyone affected. You are welcome to stay at our house if you need a place to wait out the fires. The air is actually clear most of the time and we have room for your pets! We have HDTV so you can watch the news (just bring some gas for the generator). - Allen Walker, Allen Walker Entertainment

A Turn for the Better

Oct. 25: *Air Force One* flies into San Diego and lands at the Miramar air base (site of the old Top Gun School), bringing the President in for a "look-see." California's "Governator," Arnold Schwarzenegger, directs the tour of fire ravaged areas.

Oct. 26: The fire situation improves! The winds have decreased and firefighters start to gain control. Unfortunately the death toll rises to seven and over fifteen hundred homes are destroyed.

In retrospect, I find it ironic that San Diego, a Navy town located on the coast of the largest ocean in the world, nearly burned to the ground, and continues to suffer from a severe water shortage. Fortunately, when emergency struck, there was not a drought of volunteers, including many local mobile DJs who stepped up with support for their community. **MB**

Music Industry Org Rides Out Firestorm

Oct. 24. - NAMM headquarters, (the International Music Products Association) is evacuated!

This non-profit group of over nine-thousand members includes manufacturers and suppliers of musical instruments including mobile DJ equipment. NAMM is located in Carlsbad in northern San Diego county and was very close to another one of the fires.

Here are a couple of e-mails NAMM sent out to its members:

"The sheer number of fires and the mass evacuations of nearly a million people have made this one of the worst disasters in California history. Fortunately, our offices were spared from this devastation and everyone on our NAMM team is safe and accounted for. NAMM's offices were closed on Tuesday (because of the evacuation), but are now open again as we begin to reach out and assist members based in Southern California who have been affected by this tragedy. If you are a NAMM member located in one of the affected areas and need assistance, please contact us. As a member of the music products community, you are never alone." - Joe Lamond, CEO and President of NAMM

"The efforts of (San Diego area DJs) are exemplary as our industry has proven the health benefits of music and SD residents are in need of some healing. On behalf of Joe and our entire staff thank you for representing our industry in such a positive way." - Melanie Ripley, Associate Director, NAMM Member Contact Center

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